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The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1927

(FOR LIST OF CONTENTS SEE PAGE 848.)

Messrs. Novello and Co. beg leave to announce that on and from October 1 prox., the price of all numbers in the *Musical Times* Series will be increased to Threepence.

SIR ALEXANDER MACKENZIE ✓

To the greetings and good wishes received by Sir Alexander Mackenzie on his eightieth birthday (August 22) we desire to add those of the *Musical Times* and its readers.

There is perhaps little in becoming a mere octogenarian: one need do no more than passively grow old. But a great deal goes to the achievement when the octogenarian is full of honours as well as years, and is still blessed with a keen relish for life and work. This is Sir Alexander's happy case—an eightieth birthday on which felicitations have no hollow ring.

Sir Alexander is surely one of the most vital links with a musical era that seems curiously remote. He was born in the year of Mendelssohn's death, when Brahms was just entering on his 'teens; and as a mere ten-year-old was studying music at Sondershausen, in Germany, under Bartel, one of the last of the Meistersingers' descendants.

This little town was then in the forefront of music, leaving its bigger neighbour Weimar far behind. In an interview in the *Musical Times* of June, 1898, Sir Alexander gave a glimpse of its musical activities:

Our band was much better than that at Weimar—so much so that Liszt used to bring his compositions in manuscript from there, and we used to play them. At the Loh concerts on Sundays people attended from all parts of Germany in order to hear this modern music. As a boy I played second fiddle in the Ducal Orchestra, and thus drank deeply from the well-springs of 'advanced' music. For instance, we were the second town in Germany to perform 'Lohengrin,' and we played the 'Tristan' Prelude before the opera was brought out.

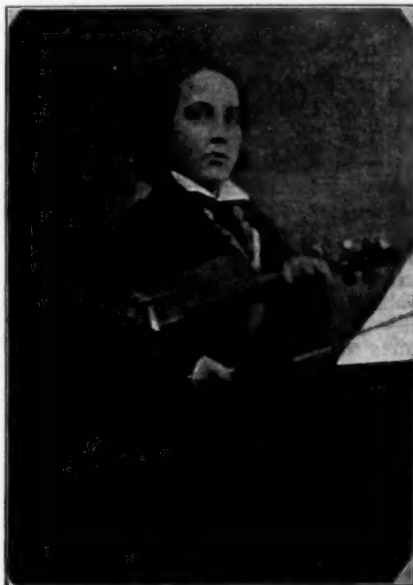
We give a portrait of the young violinist. Apropos of this early photograph, the interview quoted above has the following:

'When I first arrived in London from Germany [said Sir Alexander] my hair was very long, and as I wore a turban hat, my somewhat feminine appearance aroused the curiosity of the boys in the street, who followed me with an attention more obtrusive than pleasant. In sheer desperation I made for the first barber's shop I could find in the Blackfriars Road, and had my hair cut!' The present hirsute covering of Sir Alexander's pericranium is in strong contrast to that of his youthful days. 'If,' he says, pointing to his early photograph, 'I could only finish my career with a head of hair like that, I should die happy.'

B

The obvious comment is best left to Sir Alexander himself, who may be trusted to improve any occasion, whether at his own or others' expense.

Mackenzie has often been accused of being 'academic' (which, when you think it over, is a good and decidedly difficult thing to be). In the ordinary and derogatory sense of the term, however, it is a queer charge to bring against one who in his impressionable years was in almost daily contact with the most daring music of the period. We discussed this 'academic' taunt with Sir Alexander when interviewing him on behalf of this journal, on the occasion of his retirement from the post of principal at the Royal Academy of Music. He objected with



MASTER ALEX. MACKENZIE. AGED 12.

characteristic vigour to the charge of 'reactionary and 'academic' so often levelled at teachers:

I have had the word thrown at me, partly because in examining would-be entrants I have asked them to play standard works by, say, Bach or Beethoven, rather than ultra-modern or impressionistic pieces. The latter are all right in their place, but if I want to find out at a short sitting whether an aspirant has musical ability I can't do it from hearing feather-dusting effects up and down the keyboard! As a busy man I have to look at such matters in a practical way. One can gauge a pupil's ability better in twenty bars of a Beethoven Sonata than in twenty minutes of vague atmospheric meanderings. The latter kind of music can, and does, of course, come later as a part of their training. As to any reactionary tendencies, here or elsewhere, it is quite evident that such reaction as there is at present is *against* the extreme modern school, and in favour of a return to the saner methods that produced the great music of the past.

If this was true in 1924, it is still more so to-day.

As was hinted above, Sir Alexander has a ready tongue, and good stories abound concerning him.

We give one sample. He was once conducting an orchestral rehearsal of the 'Pagliacci' Prologue, with a singer whose *rubato* grew more and more pronounced. Mackenzie held things together as well as possible for some time, but at last he called a halt, and said to the singer: 'Do try to remember that this is an orchestra, not an elastic band!'

Could reproof be more neatly or wittily administered?

Sir Alexander has recently finished a volume of reminiscences, which will be published shortly. It should be a wonderful record, and will no doubt prove once more that the secret of long life and vigorous old age is hard work and a sense of humour. His hosts of friends wish him still many years' enjoyment of both.

THE NATURE OF HARMONY

By MATTHEW SHIRLAW

MAJOR AND MINOR TRIADS

From the major harmony, or triad, arise all the consonances. Conversely, if the consonances be arranged according to their proportions in a certain order, the result is the major harmony. As early as the 16th century, Zarlinò, in his 'Istituzioni Armoniche' (1558), pointed to the remarkable fact that if the consonances, which are all determined by certain simple proportions—e.g., the octave = 1 : 2, the fifth = 2 : 3, &c.—be arranged according to the terms of the *senario*, or series of numbers 1 : 2 : 3 : 4 : 5 : 6, their union gives rise to the *harmonia perfecta*, the most perfect harmony (consonant chord) conceivable. Zarlinò concluded that in the *senario* we discover the principle, or source, of the consonances, and of the major harmony, which therefore do not arise arbitrarily, but from a natural principle. A century or two later, Zarlinò's conclusions were confirmed by the researches of Saveur and others, and chiefly by the discovery that musical sound consisted not of a single fundamental tone only, but of other secondary tones or harmonics, and that these harmonics arose in the order of the terms of the *senario*, i.e., 1 : 2 : 3 : 4 : 5 : 6. This fact formed the basis of Rameau's researches and discoveries, and ever since Rameau's time musicians, as a whole, have accepted his explanation of the major harmony as something that we receive directly from Nature, seeing that it forms part of the resonance of musical sound itself. There is no getting away from these facts, and such a view of the major harmony appears to be thoroughly justified.

At the same time, it must not be forgotten that there are certain objections and difficulties in the way of such a view, and that no one has yet succeeded in removing these objections. One difficulty is, that if we accept the explanation of the major harmony as arising from harmonic resonance, how are we to account for the minor harmony? These two, major and minor, are the only consonant chords in existence, and it cannot be said that the minor is less important than the

major. In short, so far as can be ascertained, harmonic resonance gives birth to one chord, and one only, viz., the major harmony. What then of all the other chords?

The other objection is that in harmonic resonance we discover not only consonant, but also dissonant upper partial tones. It might be thought that this circumstance removes the first objection, and that now it is possible to derive not only consonant, but also dissonant chords from the principle of harmonic resonance. Unfortunately, however, the first dissonance we meet with, the 'natural seventh,' presents us with an interval, or series of intervals, that have never formed part of any tone-system, ancient or modern. And if we cannot, like Day—who, of course, only followed earlier theorists—discover a dominant seventh chord in the resonance of musical sound, it is unnecessary to exert ourselves to discover other 'natural' discords, other chords of the seventh, to say nothing of chords of the ninth, eleventh, or thirteenth. Arrived at this stage, we are tempted to throw the whole thing, the entire hypothesis, overboard, as many have already done, in despair and perhaps disgust. Yet even while we do so, there shines above us, like a lovely star, the *harmonia perfecta*, cheering the believer, mocking the sceptic. Try as we may, we cannot destroy that. It is there, in every musical sound that we produce.

By a careful examination of the consonances it may be possible to discover certain essential facts relating to the major harmony. Without some such knowledge of the major, it is hopeless to attempt to penetrate the obscurity that besets the minor harmony. The nature of the octave, and its connection with the simple tone and sound-wave, have already been dealt with in a previous article.* As confirming what was said there, the following may be quoted from Sedley Taylor's 'Sound and Music':

When a vibrating wire is passing through its undisturbed position, its tension is necessarily somewhat less than at any other moment, since in order to assume the curved segmental form, it must be a little elongated, which involves a corresponding increase of tension. Hence the two pegs by which the ends of a wire are attached to the sound-board (as in the piano-forte) are submitted to an additional strain *twice* during each complete segmental vibration. The sound-board, being purposely constructed of the most elastic wood, yields to the rhythmic impulses acting upon it, and is thrown into segmental vibrations like those of the wire. These vibrations are communicated to the air in contact with the sound-board.

And if communicated to the air, so likewise to the ear, thus giving rise to the sound of the octave, this octave arising not as a partial tone, but directly out of the simple tone itself. It is possible that many have read this passage without realising its full significance, or how it helps to explain how the octave, while differing from the prime tone, yet resembles it so closely that the two are often said to be identical, even when the octave arises as a partial tone, vibrating independently of the prime. This relationship

* See *Musical Times*, September, 1926.

between the two sounds is further confirmed by the combination tone that results from their union; thus, octave = $100 \div 200$, combination tone = 100, i.e., it is the same as the prime. The two sounds of the octave are linked together in the closest possible way.

The Fifth or Twelfth.—At first the fifth would appear to exist independently of octave or prime. In a sense it does, for it may be regarded as itself a prime or fundamental, giving rise to its own series of harmonics. This may be the reason why the fifth, in the course of musical history, did not at once take its place as a perfect consonance beside the octave. The 'Musical Problems' of Aristotle make it clear that the Greeks did not consider the fifth to be a suitable interval for magadising, as the sounds of the fifth did not coalesce so well as those of the octave. Hence such a use of the fifth, as in the Organum, was not ventured upon until many centuries later.

The fifth, like the octave, is a perfect consonance. How do we understand or appreciate it? In the harmonic series it appears that the harmonic sounds that are most consonant with the prime are those nearest to it—that is, nearest to unity. From this standpoint the fifth is therefore the most perfect consonance after the octave. Higher sounds in the series are either less perfectly consonant or dissonant. Several of these higher sounds, however, are multiples of simpler sounds occurring earlier in the series, and are related to these simpler sounds, e.g., 4 (2×2), 6 (2×3 or 3×2), 9 (3×3), &c. Why this is so is tolerably clear, if we remember that a similar state of matters prevails in rhythm. Thus the duple, triple, and quadruple measures are understood and appreciated by our rhythmical sense as easily and naturally as their tonal analogues of the octave (:), twelfth or fifth (:), and double octave (:), which arise in a similar way, are appreciated by our tonal sense. The number 5, as a rhythmical or tonal unity, is less readily apprehended, while the tonal significance of the sounds represented by the numbers 7, 11, or 13 of the harmonic series is as puzzling to our tonal sense as time-measures consisting of 7, 11, or 13 beats in a bar are to our rhythmical sense. It may happen that eventually the seventh, eleventh, and thirteenth harmonic sounds will be regarded as consonances. Certain tendencies in modern music appear to indicate that the simple consonances are already falling into disfavour. When this happens, however, it is highly probable that we shall also find fox-trots written in 11-4 or 13-4 times.

The nature of the sounds represented by the numbers 4, 6, and 9 of the harmonic series is readily perceived when we compare them with their rhythmical analogues. The first (double-

octave) arises thus: $\frac{4}{1} \cdot \cdot \cdot$ | Here the first vibration of 4 is reinforced by that of 2, and also by 1, while the third vibration of 4 is reinforced by the second vibration of 2. Practically the

same state of matters prevails in the quadruple

measure, thus: $\frac{4}{1} \cdot \cdot \cdot$ | This consists of a complete bar, = 1, or unity. It also falls into two halves, seeing that it is compounded of two duple measures. The first beat is therefore strongly reinforced, accented; the third beat likewise, but not so strongly as the first.

Comparing the sixth partial tone with the sextuple measure, we obtain the following result. It is a familiar fact that a bar of six crotchets or six quavers may represent either a duple or a triple measure. That is, the quavers may be grouped thus: $\frac{3}{4} \cdot \cdot \cdot$ | or thus: $\frac{6}{8} \cdot \cdot \cdot$ |

In the natural generation of the sixth partial tone or harmonic, we actually have it both ways. For this partial tone arises not only as the octave of

the third partial, i.e., $\frac{6}{3} \cdot \cdot \cdot$ | corresponding to a bar of 3-4 time, but also as the fifth (twelfth)

of the second partial tone, thus: $\frac{6}{2} \cdot \cdot \cdot$ |

and corresponding, accents included, to a bar of 6-8 time.

Even more remarkable is the analogy between the ninth partial, and the novenary measure. The ninth partial tone arises as 3×3 , i.e., as third partial

of the third partial tone, thus: $\frac{9}{3} \cdot \cdot \cdot$ |

and the same grouping is observed in the novenary measure $\frac{9}{8} \cdot \cdot \cdot$ | That is, the

novenary measure is reduced to a simple ternary one. It has 3 as its rhythmical basis. Rhythmical disturbance, dissonance, would be the result of any attempt to reduce the novenary measure to a binary order, e.g., $\frac{9}{8} \cdot \cdot \cdot$ | The odd or superfluous quaver may always be relied on to produce such an effect. The tonal analogy is striking, for in the harmonic series, or in the tonal order $C-g-d$, the ninth partial d has g as its tonal basis. In Rameau's language, not C but g is its fundamental bass: d is consonant with g , but dissonant with C .

Similarly the nature of the fifth may be perceived by comparing it with the ternary measure. Zarlino was of opinion that all the consonances arose out of the octave: 'The octave is the mother of all the consonances.' Thus, according to Zarlino, the fifth arises out of the octave ($2:4$ = octave : harmonic mean = 3, the fifth); similarly, the major third arises out of the fifth ($4:6$ = fifth : harmonic mean = 5, the major third). We might go further than Zarlino, and explain the ninth partial as the harmonic mean of the major third ($8:10$ = major third : 9 = harmonic mean). But already, as has been said, this 9 arises as 3×3 , the third partial of the third partial tone. With 9, therefore, the consonant series ends and dissonance begins. 9 cannot be

consonant with both fundamental sounds 1 and 3. Whether Zarlino's conclusions be accepted or not, it may at least be affirmed that as the octave attains to unity through the simple tone, so the fifth attains to unity through the octave. Thus these consonances are linked together; the simple and fundamental educating the ear to the appreciation of the more complex. This connection between fifth and octave can be demonstrated in more than one way. In a vibrating string or other sonorous body nature makes use of the octave proportion in order to determine the fifth, thus $\frac{1}{2}$ | $\frac{2}{3}$, for $\frac{2}{3}$ determines at the

same time $\frac{2}{3}$ of the string, and $\frac{2}{3} : \frac{1}{2} = 1 : 2$, i.e., the proportion of the octave. Again, when the fifth is sounded, the octave appears at the same time as a combination tone:



Further, the fifth results from the union of the sounds of the octave, as a summation tone:



We may unite the octave sounds in a different way—a severely practical way—with a similar result. As Descartes remarked, 'sound is to sound as string is to string' ('Compendium Musicae,' 1618), and if we unite $\frac{1}{2}$ with $\frac{2}{3}$ of a string, their union will be represented by $\frac{3}{2}$, i.e., the entire string. The two sections of the string produce the octave: the whole string, the fifth below. For example:



In rhythm, as in harmony, the binary element would appear to form the foundation of more complex formations. In our appreciation of the ternary measure, there asserts itself what we may call our fundamental binary rhythmic instinct, for it is by means of a binary grouping that we at first strive to make the ternary measure rhythmically intelligible. But our first attempt at a binary grouping has a result which, rhythmically considered, is irrational, viz., $\frac{3}{2}$. The odd or superfluous beat will always bring about an uncomfortable 'lop-sided' sensation, and this may be why Riemann tells us ('Musik-Lexikon,' Art. *Metrik*) that the binary element in rhythm is fundamental and natural, but the ternary, artificial. At any rate, such a lop-sided sensation must continue until we have succeeded in bringing all three beats into a rhythmical unity. But how is such a unity to be effected?

Here we meet with the remarkable fact that it is just the binary rhythm and proportion, as Riemann, Prout, and others suspected—although not in the way they imagined—that brings about the unity of the ternary measure, and renders it rhythmically intelligible: for in the duple measure what is apprehended—if not immediately, at least eventually, as the ear is trained to appreciate its

proportions—is the relationship between the single unit or beat and the complete bar. Thus the relationship present in $\frac{3}{4}$ is manifested

very clearly in $\frac{3}{4}$ Hence the iambic metre $\cdot | \cdot \cdot | \cdot$ readily becomes:

$\frac{3}{4}$ *ac.*

and the trochaic, i.e., $| \cdot \cdot | \cdot \cdot |$, becomes:

$\frac{3}{4}$ *ac.*

These relationships are represented by the duple proportion 1 : 2, and it is just this proportion, and the grouping of the three units of the ternary measure in this proportion, that binds these units into a rhythmical whole. It is, then, strange as it may seem, through the binary that the ternary measure attains to unity. Is it necessary to add that the foregoing does not imply that the ternary measure must always present the rhythmical form:

or *?*

Such a form is of course very useful in training children to appreciate the ternary measure—sometimes it might be usefully employed in the case of children of larger growth. Who has not observed the determined efforts of a crowd of people, unassisted by band or choir, to convert the melody of 'God save the King' into quadruple time, as:

$\frac{4}{4}$ *ac.*

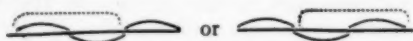
The true state of matters we have already indicated, thus: The manner in which Nature, however, divides the vibrating string into three equal parts presents the case even more cogently. It has to be observed that the string does not vibrate thus:



and for a very good reason, but thus:



The reason, of course, is that each segment is not totally independent of its neighbouring segment. Every two such segments, which correspond to the crest and trough of a complete wave-length, are mutually dependent parts of a single whole, and vibrate exactly in the same way as the two halves of a simple sound-wave. Therefore Nature's grouping in the case of a string vibrating in three segments is the same as the grouping in the ternary measure, i.e., either:

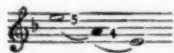


This principle, however, it may be said, is of little practical importance; it may even be regarded as a mere theoretical abstraction. If so, it does not seem to have been beneath the notice of the most gifted composers. Consider, for example, the opening bars of the Ninth Symphony. Every listener has felt how Beethoven's empty fifths contribute so wonder-

fully to the effect of the whole titanic first movement:



This is partly owing to the fact that the fifths are empty, but partly also because Beethoven makes use at the outset of a scale of hoary antiquity—the old Greek Mixolydian—and in his notation he places this beyond any doubt. This old scale consisted of the octave, arithmetically divided thus:



The downward arrangement of the consonances accounts for the peculiarly dependent effect of Beethoven's fifths. Without the octave there is nothing in the fifth *a-e* that would give it this dependent 'plagal' character.

Quite different are the fifths in Mendelssohn's 'Midsummer Night's Dream' Overture:

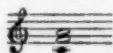


Mendelssohn's bucolic fifths are not of the wistful, dependent sort. They have a vigorous, authentic character. Without the octave, however, they could be neither authentic nor plagal. They arise from the harmonic (upward) arrangement of the consonances, and will be understood thus:



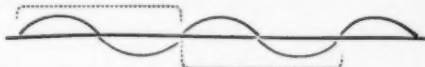
whether the octave be actually present or not. The connection, then, between fifth and octave is an æsthetic fact of considerable importance. Manifested, as we have observed it to be, in various ways, it must be regarded not as accidental, but as real and essential. The octave is linked with the prime, and the fifth with both, so that a little tone-system arises, one that formed the basis of musical art from early times up to the 13th or 14th century. One consonance more is necessary in order to complete the major harmony, viz., the major third (tenth or seventeenth).

Major Third.—Is the major third linked with the fifth, as this latter is with the octave? Nature herself answers this question, and even dings it into our ears—for if we sound a major third on the organ, in the orchestra, or even on a pianoforte, a third sound, completing the major harmony



(frequently resounding very powerfully, so powerfully that it is difficult to believe that it is merely

a combination tone of the second order), will be heard below this third. Further, it may be said that just as the fifth attains to unity through the octave, so the major third attains to unity through the fifth. This may be demonstrated in various ways. Tartini, the gifted violinist and composer, was one of the first to point out ('Trattato di Musica,' 1754) that in the vibrating string or other body it is not only the string as a whole and its aliquot parts that are thrown into vibration; every part of the string attempts to vibrate on its own account. Only the aliquot parts, however, are successful; the vibrations of every part of the string that is not in proportion with unity are immediately extinguished. It is then by means of proportion that the aliquot parts are able to attain to unity, or to exist in unity, *i.e.*, the entire string. It is by means of the duple proportion 1:2, as has been demonstrated above, that three equal sections of the string can co-exist. And for similar reasons it is by means of the fifth proportion, 2:3, that five equal sections can exist together in one and the same string:



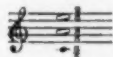
It is evident that $\frac{1}{2}$ of the string cannot vibrate separately. This $\frac{1}{2}$ is only half a wave-length; and it can only vibrate in uniformity with its other half, its equal and opposite, because only in this way can a node be formed. In a clarinet or stopped organ pipe, the fifth harmonic assumes the form:



Again, the major third results from the harmonic division of the fifth (fifth = 4:6, harmonic mean = 5). Further, the major third results from the union of the sounds of the fifth. When *e* and *g* are sounded together, the major third arises as a summation tone:

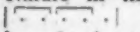

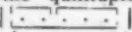
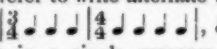



We may unite the sounds of the fifth in another way. If a violin string or monochord be divided in the proportion 2:3, the interval of the fifth may be heard by plucking each part separately or simultaneously. The union of both parts may be represented by the string as a whole, and the three sounds may be compared, *e.g.*:



in the order 5:3:2, which is the reverse of the harmonic order 2:3:5.

The same principle applies in rhythm. Just as the ternary measure attains to unity by means of the duple proportion 1:2, or by the union of the terms of this proportion, so the quintuple measure attains to unity, *i.e.*, of the complete bar, by means of the proportion 2:3. In appreciating the rhythm of five successive beats, our binary

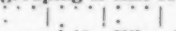
rhythmic instinct asserts itself, as it asserts itself in Nature in the case of the sound-wave, thus:  The quintuple measure, then, is brought about by the union of the binary with the ternary measure, and such a union becomes possible through the binary element, and the ternary which is evolved from the binary. As the fifth may be said to educate the ear to the appreciation of the major third—if for no other reason than that this third is heard as a summation tone—so the ternary measure may be said to unify the quintuple measure for our rhythmic sense: for in the ternary measure, , the proportion 2 : 3 is already present, and by means of this proportion the quintuple measure attains to unity, thus:  Here a new proportion enters, viz., 2 : 5, which might be supposed to give rise to a new rhythmical unity—the septuple bar. Such a rhythm, however, really arises as 3 + 4, and this may explain to some extent why the rhythm of seven beats is more confusing than the rhythm of five, or three beats. It may eventually be possible to apprehend the rhythm of 2 + 5, or 3 + 4, as a unity: at present composers appear to be disinclined to regard it as such, and prefer to write alternate bars of 3-4 and 4-4 times, as , &c., rather than unite both in a single measure, as , &c.

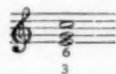
The principle we are discussing enters also the field of musical æsthetics, for in both major and minor triads the harmonic effect depends entirely on the positions the thirds occupy within the fifth. Thus the minor third *e-g* may be apprehended either in a major or a minor sense, but this depends on the position it occupies within the fifth:



When it occupies the higher position this minor third produces a major effect: if the lower position, it produces a minor effect. And similarly with the major third: in the lower position it is major, in the higher position, minor. Frequently the fifth is absent, but it must be understood if the third is to impress the ear either as major or minor. It is sufficiently evident that the harmonic division of octave and fifth is a matter that does very intimately concern the ear. Such mathematical terms may be of little interest to the practical musician—the maker of musical instruments excepted; they are merely, of course, convenient symbols, necessary for clear thinking. But they embody facts of much æsthetic importance. Without such facts the practical musician would find his occupation gone, an unfortunate *contretemps*, for the writer is himself a practical musician.

From the harmonic division of the octave arises the fifth, and from the harmonic division of the fifth, the major third. The major harmony is, then, complete. We can add nothing more to it without destroying it. We may go on, of course, to the harmonic division of the major third, which

would give us the ninth harmonic sound. But this sound already arises in simpler fashion as a secondary harmonic, as 3×3 , i.e., the third partial of the third partial tone. The grouping in the first case, i.e., $4 + 5$, presents a dissonant formation, both as concerns the prime and the third partial tone. In the second case the grouping is that of the simple ternary arrangement  What then of the 'natural seventh'? Why should it not be included among the consonances? The natural seventh arises from the harmonic division of the fourth (fourth = $6 : 8$, harmonic mean = 7). But so far we have discovered no fourth; nor can we discover any until we have turned the fifth of the major harmony upside down, i.e., placed the lowest note of the fourth in the bass. Thus the student in practical composition is told that he may freely write:



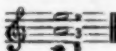
as there is no fourth between the bass and the upper parts, and certainly no fourth is to be heard, only a third and sixth. The fourth is just the fifth inverted, and is consonant for that reason: by no means can the two sounds of the fourth be united in a new harmonic unity, a new consonance. It is not surprising, then, that the 'natural seventh,' which is the result of their union, cannot, without confusing the ear, take its place among the simple consonances which arise directly out of the octave. And if the 'natural seventh' is to be excluded, with much more reason must we exclude such sounds as the eleventh and thirteenth, &c., partials from the first and most natural order of the consonances. It may also be observed that if the two sounds of the fourth be sounded on the monochord, and then united in the entire string, the result is:



the lowest sound being between B flat and A. As every one is aware, if the fourth has any tonal significance whatever, it acquires this from the fifth, of which it is the inversion, and certainly not from this new and strange sound that merely confuses our tonal sense. On the other hand, out of the proportion of the fifth, and from the union of its sounds, a consonance arises in two ways, one in an ascending (harmonic) direction:



the other in a descending (arithmetic) direction:



As the closely linked chain of consonances arises

out of the octave, it seems appropriate that the major harmony should be represented thus:



i.e., with the octave sound, rather than the third or fifth, at the top. The consonances of the fourth and minor third have not been examined so far, because they do not arise directly, like the other consonances, but indirectly: also, we do not hear them in the major harmony, at least in their distinctively plagal and minor aspects. The proper place for their investigation is in connection with the minor harmony. This is, however, another story: one that, with the permission of the editor, will be related at an early date.

SOME FRENCH CONTEMPORARIES OF DOWLAND

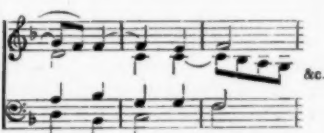
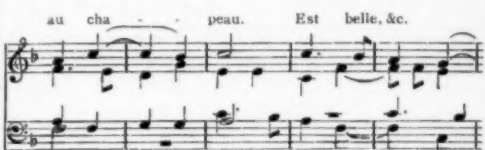
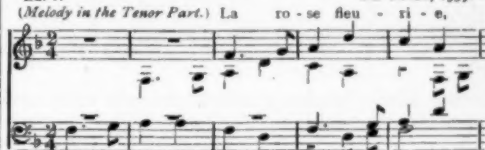
By PHILIP HESLTIME

The revival of interest in English songs of the Tudor and Stuart periods leads naturally to some speculation about the contemporary song-writers of other countries. They have been consistently ignored by the historians of music, and although a few recent publications, such as J. B. Trend's 'Luis Milan' and 'The Music of Spanish History to 1600,' and Théodore Gérold's 'L'art du chant en France au XVII^e siècle,' give us an admirable summary of the development of song-writing in these countries, the greater part of the actual music itself remains unpublished and inaccessible to all save research students. For the few French chansons for four or five voices of the 16th century that are available in accurate modern reprints, we are indebted chiefly to M. Henry Expert, librarian of the Paris Conservatoire de Musique, who has devoted to them some half-dozen volumes of his admirable series, 'Les Maîtres Musiciens de la Renaissance française' (Senart, Paris), and to an excellent little volume published last year by M. Maurice Cauchie 'Quinze chansons françaises du XVI^e siècle' (Rouart Lerolle, Paris). Of the hundreds of solo songs with lute accompaniment that appeared during the reign of Henry IV. (1589-1610) and in the early years of his successor, Louis XIII., hardly any have yet been reprinted.

The oft-repeated theory that what the historians call *monody*, or *homophony*—that is to say, music in which one melody is predominant and the accompanying vocal (or instrumental) parts subsidiary—suddenly came into existence in or about the year 1600, has been completely exploded by the researches of the last five-and-twenty years. From the Middle Ages onwards there were solo songs, with or without accompaniment, and what, for want of a better term, we may call part-songs. The character of the melody changed with the centuries, as did also the character of the subsidiary

part-writing, but from the end of the 15th century the chanson and the madrigal can be seen clearly as independent forms developing along parallel lines. Both forms are essentially polyphonic, though the counterpoint is sometimes no more than simple note-against-note. The main difference between the two forms is that whereas in the madrigal, or motet, all the voices are of equal importance, there being no main theme or tune, in the chanson one voice leads with a principal melody—but it is not by any means always the same voice, for the melody may be distributed among the several parts, as well as being treated imitatively by the other voices. The opening bars of the lovely chanson of de Bussy (1559), printed by M. Cauchie, exemplify this very well:

Ex. 1. (Melody in the Tenor Part.) La ro-se fleu-ri-e, De Bussy, 1559.



On many a title-page of the French song-books published in the middle of the 16th century, the music is described as 'convenable tant à la voix comme aux instruments,' and it became a common practice to arrange the subsidiary parts for the lute, so that a singer could, if he wished, accompany himself. This process necessitated a certain amount of simplification, and could hardly be applied to songs in which there was much rhythmic independence in the accompanying voices. The simple strophic airs with plain note-against-note counterpoint, were more suitable for this purpose; and these were known as *voix de ville*, or, more generally, *airs de cour*—a term first employed in 1571 by Adrien Le Roy and Robert Ballard in their book of songs to the lute.

The year 1571 is an important one in the history of French song, for it was then that the poet Jean-Antoine de Baif, and the composer

Thibaut de Courville, founded their Académie de Musique et de Poésie, with the object of bringing about a closer relation between poetry and music. Inspired by the neo-classicism of the group of poets known as 'La Pléiade,' they conceived the notion that poetry should be declaimed to the lyre in the manner of the ancient Greeks. (Similar ideas on the part of a group of Italian enthusiasts a few years later had considerable influence on the embryonic opera.) It was emphasised that the words of a song must be heard clearly; there-

fore one voice, rather than four or five, should pronounce them, and composers must take the greatest pains to make their melodies exact metrical equivalents of the verse, so that they could be sung 'sans mesure réglée et seulement selon les longues et les brèves qui se trouvent dans le vers' (Mersenne, 1636). Sometimes the verse itself was cast in the old classical metres, as in the following example of a hexameter and pentameter, scrupulously set to music 'according to the longs and shorts':

Ex. 2. GUARDON, 1608.

Lors - que Lé - an - dre a-mou reux, pas - sant à la na - ge l'Hel - les - pont.

Dans le mi - lieu des eaux pres - que se voit suf - fo - qué,

But a more musical result is obtained when the metre is less exotic:

Ex. 3. AMON.

Quoy? ne suis-je pas as-sés bel - le Pour con-ten-ter la-mais il ne fut in-fi-del - le Plus grand que toy

un a-mour-eux? Tu t'en re-pen-ti-ras des-sous les cieux.

un jour D'al-ler ail-leurs fair-e l'a-mour.

This is real 'free rhythm' in song, not the merely apparent freedom suggested by barring irregularly, according to stress accents, a passage constructed of a definite number of equal lengths of three or four beats. In this respect the French songs of this period are quite unique: they have no parallel in other countries. As Edward Filmer, who published a collection of French songs with an English translation in 1629, says in his preface:

... the usual English measure of songs, which is commonly by semibreves or minims, cannot be applied to divers of the French ayres. Where, therefore, you shall find an odd crotchet in the ayre, measure the whole ayre by crotchets: and where an odd minim, by minims.

But long before Filmer published this book, French songs were well-known and appreciated in England. As early as 1597 (the year in which Dowland's first book of ayres saw the light) a book of 'Chansons et airs de court, tant en françois qu'en italien et en gascon,' by Charles Tessier, 'musicien de la chambre du Roy' (Henri IV.), was printed in London by Thomas Este. There is not a word of English in this book; the title-page is in French, and the dedication, to Lady Penelope Rich, the 'Stella' of Sir Philip Sidney's sonnets, is in Italian. The songs, however, were composed in England. Only one of the thirty-five

songs in this book has ever been reprinted—and that not quite correctly—the delightful 'Au joly bois':

Ex. 4. TESSIER, 1597.

Au jo - ly bois je m'en - voya, au jo - ly

bois . . je y - ray.

The song in the Gascon dialect has a pleasant little chattering refrain:

Ex. 5. TESSIER, 1597.

J'ayme la dis-iain-e, la dis-iain-e, la dis-iain-e,

J'ayme la dis-iain-e, la tou-re lou-ry fa.

and several numbers in this and in Tessier's second book (Paris, 1604) show remarkable freedom in the part-writing, and a certain amount of harmonic originality. In 1610 Robert Dowland included in his anthology 'A Musical Banquet, furnished with variety of delicious ayres collected out of the best

authors in English, French, Spanish, and Italian, a setting by Tessier, in the English section of the book, of some verses by Sir Philip Sidney, and in the French (though anonymously) some songs by Pierre Guéron, a composer as pre-eminent among the French song-writers of the time as John Dowland was among the English. Born in 1565, at Beauce, in Normandy, he succeeded Claude le Jeune as master of the King's music, and became a great favourite at the court of Henry IV. As a

composer he was prolific and versatile, and his music always strikes an individual note, whether it be a light *chansonnette*, a serious air, or a dramatic recitative, in the cultivation of which he may have been influenced to some extent by Caccini, who spent the winter of 1603 at the French court.

Here is an example of his more declamatory style—the closing bars of a song which both Robert Dowland and Filmer included in their collections:

Ex. 6.

GUÉRON. (English by Filmer.)

Mou - rés aux pieds de la bel - le Qui . vous dai - gne fai - re sien.
Joy - thy trib - ute Soule to ren - der At - thy Queenes de - serv - ing feet.

The charming melody of 'Aux plaisirs, aux délices, bergères,' ensured the popularity of this song for many years after his death:

GUÉRON. (English by Filmer, 1699.)

Ex. 7. *bis.* *and time.*

Aux plai - sirs, aux dé - li - ces, ber - gè - res.
To your sports and de - lights, yee blith las - ses!

Il faut es - tre du temps me - na -
Catch gray Time by the beard as hee

gè - res, Il faut es - tre du temps me - na - gè - res:
pas - ses: Catch gray Time by the beard as hee pas - ses:

Car il s'es - coule et se perd d'heure en heu - re, Et
Trust not his bald necks; 'twill slip of your col - lers; And,

le re - gret seu - le - ment en . de - meu - re.
by his e - va - sion, you'll seeme illi Schol - lers.

A l'a - mour, aux p'ai - sirs, au boc - ca - ge, Employ -
Spent, in bowres and thicke groves (Love's dark sta - ges) The

és les beaux jours de vostre a - ge.
shin - ing fore - noone of your a - ges.

Ma ber - gè - re Non le - gè - re En a - mours, Me fait re - çè -
voir du bien tous les jours. Je la mei - ne La pourmeine Par les

champs, Oà nous prenons en - sem - ble de doux pas - se - temps.

Ces pi - ceurs s'en vont De la peur qu'ils ont D'estre en -
core es - pris Du fils de Cypris; Mais tant que vivrons Toujours

le suivrons, Comme le flambeau Du ciel le plus beau.

The most comprehensive collection of the songs of this period is the vast anthology of over five hundred numbers published by the lutenist-composer Gabriel Bataille in several volumes between 1608 and 1618. Here we find every kind of song then current, including psalms, dramatic recitatives and dialogues, and elaborate suites of airs and *chansons dansées* which formed the incidental music for ballets and other entertainments at court. These are all arranged for voice and lute, though many of the songs were originally written for four or five voices. A few examples

may be given—a tender *aubade*, two 'light conceits of lovers' (of which the second is almost a patter song), and a *chanson dansée*:

Ex. 8.

JEAN BOYER.

Sus sus re - veil - lés vous, re - bel - le,

Mon - très nous un œil fa - vo - ri.

L'Au - ro - re qui n'est pas . si bel - le

Se le - ve . . de - vant son ma - ri.

Un jour que ma re - bel - le S'en - fuy - oit de - vant moy
Je luy dis - ois: Cru - el - le, Sus, sus, ar - res - te toy.

Ha! je te voy, je te tiens, je te voy, Je te tiens, c'est fait de toy.

Ma ber - gè - re Non le - gè - re En a - mours, Me fait re - çè -
voir du bien tous les jours. Je la mei - ne La pourmeine Par les

champs, Oà nous prenons en - sem - ble de doux pas - se - temps.

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le suivrons, Comme le flambeau Du ciel le plus beau.

Those who wish to follow the gradual expansion of the more dramatic varieties of French song into the operatic forms of the later 17th century cannot do better than read Théodore Gérold's work already referred to, and Henri Prunières's 'Le ballet de cour en France,' which is admirably illustrated, both musically and pictorially.

THE APPOGGIATURA IN RECITATIVE

BY SIR GEORGE HENSCHEL

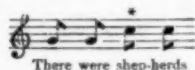
At the end of that very interesting little article on the 'Appoggiatura in Recitative' in the August issue, musicians 'with ideas and authority' are invited to send their views on the subject.

Whilst in no way claiming 'authority,' I trust my 'ideas' regarding the matter may be found sufficiently helpful to warrant my responding to the invitation.


For half-a-century I have always adhered to a very simple rule in dealing with the appoggiatura in recitative. And that rule is: 'Never go out of your way to make the appoggiatura!'


Let us call the note which you are not sure whether to change or not, the 'questionable' note. Now look at the note *preceding*, and the note *following* the questionable one, and see if the note you are not sure whether to substitute for the printed one (the questionable) or not, lies *on the way between* the preceding note and the one following it. If it does *not*, then do *not* make the appoggiatura.



For instance:





There were shep-herds


The questionable note here is the  on 'shep.'

Now look at the note preceding it , and the

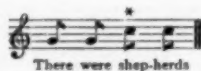
note following it . Does the  which

you are in doubt whether or not to substitute

for the printed  lie between the  and

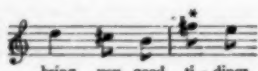
the ? No. Then do *not* make the appog-

giatura, but sing the phrase as it is written:







There were shep-herds

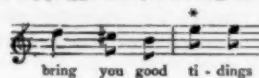
Another instance:



bring you good ti-dings

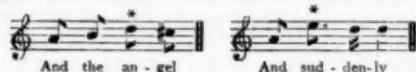
Does the  lie between the preceding  and the following ?

and the following ? It does *not*. Then do not make the appoggiatura, but sing as it is written:



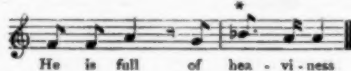
bring you good ti-dings

According to this rule it would also be wrong to sing:



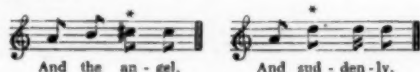
And the an-gel

And sud-den-ly



He is full of hea-vi-ness

instead of:



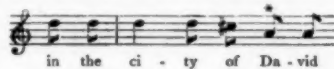
And the an-gel

And sud-den-ly





He is full of hea-vi-ness



On the other hand, take the phrase:



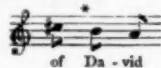
in the ci-t-y of Da-vid

Does the  which you are not sure whether

or not to substitute for the  lie between the

preceding  and the following ? It

does. You are therefore justified in making the appoggiatura, and singing:





of Da-vid

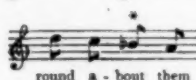
That there are exceptions goes without saying, and individual feeling and taste must take a great part in determining the occasions for such exceptions. In the following example, for instance:




and the glo-ry of the Lord shone round a-bout them

it would, according to the rule, be quite legitimate

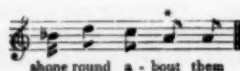
to change the  into  and to sing:



round a-bout them

but there being already four B flats in that phrase, the  at the end comes as a sort of relief, and

it is far more satisfying both to ear and feeling to end the phrase as it is written:

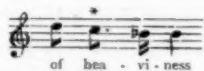


shone round a-bout them

Likewise it would be legitimate, according to the rule, to make the appoggiatura in the phrase:

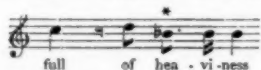


and to sing:

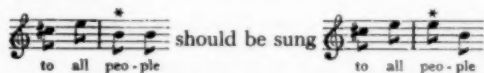


But here too, the on the word 'full' being so close, another on 'heaviness' would

weaken the phrase, which is far more beautiful and expressive if sung as written. So leave it:

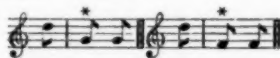


Where a phrase ends with a downward fourth, tradition has it that the preceding note be repeated. Thus:

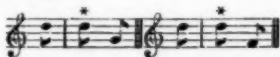


which seems right and good, as it emphasises the meaning of the sentence.

This custom applies equally to the downward fifth and sixth. Thus:



should be sung:



whilst in a downward seventh

the appoggiatura should be used:

There is no need for further illustrations, and I will only add that, of course, none of the foregoing applies to the lively, quasi-spoken, quick *secco* recitative in opera—Mozart, for instance. There you may use the appoggiatura to your heart's content; the more the merrier.

THE THREE CHOIRS FESTIVAL

HEREFORD, SEPTEMBER 4-9

The full programme of the Three Choirs Festival at Hereford was issued early in August. It will have disappointed those who hope for the day when Gloucester, Hereford, and Worcester will launch out in rivalry of the Frankforts and Salzburgs and become a testing-ground for new ideas and fashions. But those who think more of the sum that is to be handed over to the widows and orphans, will be reassured by the size of the list, containing as it does all the elements that have made the Three Choirs Festival what it is. The Festival being rooted in finance, there is no harm in likening its programme to the gilt-edged part of a city price-list, and saying that Three Choirs are firm.

The following are the principal works in the various programmes:

SUNDAY, SEPTEMBER 4

OPENING SERVICE

- Magnificat and Nunc Dimittis in D ... *Brewer*
(Composed for the Festival)
'The Spirit of the Lord is upon me,' from
'The Apostles' ... *Elgar*
(To be sung as the service anthem)
Andante from fourth Symphony ... *Brahms*

TUESDAY MORNING, SEPTEMBER 6

- 'Elijah' ... *Mendelssohn*
Elsie Suddaby, Olga Haley, Tudor Davies,
and Horace Stevens

TUESDAY EVENING, SEPTEMBER 6

- 'Hymn on the Nativity' ... *Brent-Smith*
For soprano solo (Dorothy Silk),
chorus, and orchestra
(Composed for the Festival)
'The Dream of Gerontius' ... *Elgar*
Margaret Balfour, Tudor Davies,
and Horace Stevens

WEDNESDAY MORNING, SEPTEMBER 7

- Mass in B minor ... *Bach*
Dorothy Silk, Margaret Balfour,
Stewart Wilson, and Robert Radford
'Pastoral' Symphony ... *Vaughan Williams*
'Hymn to God the Father' ... *Bainton*
A setting for chorus and orchestra
of words by Donne
(Produced at the Worcester Festival, 1926)

WEDNESDAY, SEPTEMBER 7

In the Shire Hall, a programme of music by living British composers:

- Fantasia on two Elizabethan tunes ... *Nabier Miles*
Violoncello Concerto ... *Delius*
Beatrice Harrison
Song-Cycle: 'For your delight' ... *Brewer*
Elsie Suddaby
(Composed for the Festival)
A Children's Symphony ... *Walford Davies*
(Composed for the Festival)
'Cockaigne' ... *Elgar*
Suite from the music to 'Macbeth' ... *Bantock*
Rhapsody for viola and orchestra ... *Reed*
Lionel Tertis
'Grey Galloway' ... *McEwen*
'Sleep Song' and 'Summer Rain' ... *Ernest Walker*
Elsie Suddaby
Shepherd Fennel's Dance ... *Balfour Gardiner*

THURSDAY MORNING, SEPTEMBER 8

- 'The Shepherds of the Delectable
Mountains' ... *Vaughan Williams*
Choral Symphony ... *Beethoven*
Dorothy Silk, Olga Haley,
Stewart Wilson, and Robert Radford
Second Symphony ... *Elgar*
Motet, 'Tis the Day of Resurrection' ... *Charles Wood*
(First performance)
'The Hymn of Jesus' ... *Holst*

THURSDAY EVENING, SEPTEMBER 8

- Violin Concerto ... *Elgar*
Albert Sammons
'The Music-Makers' ... *Elgar*
Symphony ... *Franck*

FRIDAY MORNING, SEPTEMBER 9

- 'The Messiah' ... *Handel*
Dora Labette, Millicent Russell,
Trefor Jones, and Robert Radford

FRIDAY EVENING, SEPTEMBER 9

In the Shire Hall

Chamber music played by the Snow String Quartet, including a Pianoforte Quintet in C, Op. 54, by Walford Davies, composed for the Festival.

If the name of Parry does not appear in the list it is because it is ubiquitous in the programme. 'When in doubt put in a Motet by Parry' has long been known as a very serviceable rule, and Hereford wisely adopts it.

The chief musicians of the Festival are those whom tradition appoints. Dr. Percy Hull is conductor-in-chief; Sir Ivor Atkins and Sir Herbert Brewer share the chief duties at the organ. Sir Walford Davies will not only conduct his Symphony, but will play in his Quintet. Sir Edward Elgar will conduct his four works.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXVIII.—ELWAY BEVIN

The previously published accounts of this late Tudor composer are misleading and inaccurate. They all agree in following Wood's statement that Elway Bevin became organist of Bristol Cathedral in 1589; but Hawkins informs us that he was admitted a Gentleman of the Chapel Royal on June 3, 1589, a manifest blunder. Henry Davey says that Bevin lost his appointment at Bristol Cathedral in 1637, 'upon the accusation of Romanism,' and he adds:

It is impossible to verify this, as the Chapter-books of Bristol were burnt in the Reform riots of 1831.

Here it is sufficient to note that the record of Bevin's dismissal from Bristol is to be found in the Chapter Minutes, dated February 14, 1637. It is strange, however, that none of our musical historians allude to Bevin's previous career as organist and vicar-choral of Wells Cathedral (from 1576 to 1588), and to his staunch adherence while there to the Roman Church.

Elway Bevin was born *circa* 1554, and was of Welsh ancestry. He studied under Tallis from 1573 to 1576, and in the latter year was appointed vicar-choral (also acting as organist) of Wells Cathedral. An interesting entry concerning him appears in the Chapter Act Book of Wells, under date of January 2, 1581:

Thomas Goolde and Elway Bevin, Vicars-Choral, not having communicated for four years, are suspended until they mend their ways.

This entry proves that Bevin had been in office from December, 1576, and had declined to subscribe to the Reformation. At the Whitsuntide Visitation of May 22, 1583, he was pronounced 'contumacious,' but was, nevertheless, on account of his high musical attainments, retained in office. As a fact, we find him as the recipient of a grant, dated July 30, 1583, as trustee for six other vicars-choral of Wells, of some tenements at Wells (MSS. of the Dean and Chapter of Wells, vol. 2, Hist. MSS. Com., 1914). He was still at Wells in 1585, and probably continued there till 1587, when he was appointed organist of Bristol Cathedral. His place at Wells was filled by Matthew Jefferies, at Michaelmas, 1587.

Bevin was probably appointed organist at Bristol in September, 1587, at a salary of £10, with an

augmentation of £3 16s. 8d. as Master of this Choristers. The exact date cannot be fixed owing to the loss of the Chapter Records from 1580 to 1591, but Bevin was certainly in office in 1589. Although a Roman Catholic, he continued undisturbed during the remainder of the reign of Queen Elizabeth, and was even admitted a Gentleman of the Chapel Royal, on June 3, 1605, still retaining his post at Bristol.

We next hear of Bevin in 1614, and again in Laud's Visitation of 1634. From the official report, printed by the Hist. MSS. Com., Laud describes the organist as:

... a very old man ... skilful, but is disabled by age to execute his place.

Notwithstanding this report, Bevin was allowed to keep office till 1637, and at length the Dean and Chapter ordered

... that Elway Bevin be removed, expelled, and dismissed from his office as Organist and Master of the Choristers.

This order is dated February 14, 1637—presumably 1637½—and doubtless the poor old man, then in his eighty-fourth year, left Bristol and went to live with his friend, Bishop Goodman, of Gloucester, to whom, in the Dedication of his treatise on composition (1631) he says he is 'much bound for many favours.'

Bevin did not long survive his expulsion from Bristol, his death taking place in 1639, at the age of eighty-five. His successor at Bristol was Arthur Phillips, Mus. Bac. Like so many other Tudor composers, Bevin's last days are shrouded in mystery. Neither the exact date nor the place of his burial has been handed down, but it is worth mentioning that Bishop Goodman was forced to leave Gloucester in 1643, and became a Roman Catholic.

Bevin's claim to fame is his 'Brief and Short Introduction to the Arte of Musicke' (London, 1631). Although old-fashioned, it is, as Mr. John E. West writes,

... a useful guide to the solution of the ingenious forms of Canon which were largely practised by composers of that age.

Written in his later years, it carries with it the traditions of his old master, Tallis. However, as a Tudor composer his creative period may be dated between 1578 and 1600. Among the Add. MSS. in the British Museum (31,403) are several of his Canons, Preludes, and Duos, including a Canon on a Miserere, for the organ.

His Short Service in the Dorian mode is of course well-known from its publication by Barnard and Boyce; but there are others of his pieces in Christ Church Library, Oxford, including his Magnificat and Nunc dimittis, and a 'Browning' for instruments in three parts, as well as 'Mr. Bevin's Gimell.' The last-mentioned is the latest example known of this antiquated form of composition, although Mr. Henry Davey writes that, so far as he knows, Tye and Whyte were the last composers who used a Gimell. Probably Bevin composed his Gimell in 1590, just at the time when this peculiarly English form of descant was falling into desuetude—that is to say, the use of the intervals of the third in two-part writing, borrowed from Ireland. Other works by Bevin include a song in twenty parts, 'Hark, Jolly Shepherds,' in the British Museum, and an 'In Nomine' at Oxford.

FACSIMILE LETTERS, No. 8.

From Jules Massenet in Paris, to Francesco Berger in London.

24 mai / 99

— Je vous demande instamment
 votre haute bienveillance pour cette
 éminente artiste. —

Monsieur,

Veuillez-very me permettre de vous parler
 d'une placette très remarquable

M^{lle} Marie Panthis

Veuillez recevoir.

Monsieur

Une de nos grand prix du piano du
 Conservatoire de Paris acclamé &
 dont les succès en Angleterre &
 en Europe sont riches.

l'expression de ma respectueuse
 considération.

J. Massenet

[Translation.]

24 May / 99.

SIR,

Will you permit me to name to you a very remarkable pianist,

M^{lle}. MARIE PANTHIS

one of our most applauded *prix de piano* of the Conservatoire, whose successes in England and Europe are many.

I ask earnestly for your goodwill for this eminent artist.

Accept, Sir,

the expression of my respectful consideration,

MASSENET.

THE AMATEUR STRING QUARTET ✓

BY JAMES BROWN

IV.

(Continued from August number, p. 716.)

We are still considering the subject of pulse control as applied to string quartet playing. Pulse control is an extensive and long-lasting topic of many aspects, and one in which there is room and time for plenty of difference of opinion and sentiment between the several members of the S.Q. team. The two grand qualities—a feeling for order and a feeling for variety—which together go to make up the musically perfect pulse controller are not always to be found combined in the person of a single player. Order is an excellent thing, but orderliness (= regularity of pulsation) can in certain sorts of music easily be overdone, and this kind of (mistaken) orderliness tends to produce that dullness and monotony of which I spoke last month. Then, again, variety also is a very good thing indeed, but in the hands of young players it can easily lead to the obliteration of all recognisable time-spots, thus bringing the music to confusion. Now, of course, the proper thing to say at this point is that S.Q. players must aim at a perfect balance between order and variety. But such a statement, though it does indeed sum up the general and vital truth about pulse control, is of very little practical use to the young players to whom I am writing. Something more simple and explanatory is needed.

Imperfect pulse control is sometimes due to imperfect reading of time-values. Nearly every amateur string player habitually shortens all dotted notes, all prolonged notes (especially those which are written as two notes joined by a tie), and all rests (= silences). Nearly every amateur string player who has practised at all assiduously his scales and arpeggi habitually shortens every note in every scale-passage and every note in every broken chord passage. Consequently, in any string quartet movement which contains much variety of time-values, with quantities of dots, ties, rests, and scales, nearly every tick or time-spot in the work tends to be anticipated (= arrived at too soon) by some member or other of the team, the net result being that the whole thing is spoiled by unmusical fuss and lack of dignity. Add that all this shortening and anticipating is done unconsciously and without the slightest sense of guilt.

Please read that last paragraph twice, slowly, and then, whether you believe it or not, proceed to test it somehow or other. Get a Pinfold metronome (= one that does not tick). Two players, placed so that they cannot see the metronome, play together in unison half a page or so of the required kind of music, that is to say, something containing plenty of dots, rests, scales, &c. Two others, with their eyes on the metronome in action, tap, exactly in time with the metronome, four bars 'for nothing' before the players start, and then go on tapping during the first four bars of the chosen passage along with the players. After that they are to cease tapping and be silent. The test is to see whether the players 'get in front,' and, if so, how much and on what notes, rests, &c. Change over, and repeat the experiment. I venture to predict that not a single team of youthful players will pass this test.

All this means that long before we can even begin to tackle such comparatively advanced problems as the choice between *tempo giusto* and

free pulse-variation, and the exact degree of variation (if any) that may be required in order to reproduce the intended style and quality of this or that beautiful musical work, we must first gain the ability to 'deliver the goods as ordered,' that is, to retail each little parcel or item of time-value correctly and without giving short weight.

Write out three copies, in score, of Ex. 1, below; or better, obtain the miniature score of Haydn's String Quartet No. 82, in F, Op. 77, No. 2 (Payne, No. 62). Look at the first movement, *Allegro moderato*:

Ex. 1.

Allegro moderato.

Violin I.

Violin II.

Viola.

Cello.

Take pencils, and prepare to tap. The game is to plan the Bar-Structure of this movement. Second violin begins by tapping crotchets at any reasonable speed between 60, which would be too slow (try it), and 120, which would be too fast. We shall probably settle down at a speed of about ♩=100, or a little faster. Next, viola supplies the minim beat. Then

'cello puts in the semibreve beat, which is a sort of big drum part. Lastly, first violin adds the quaver beat. Continue the tapping for some time. Observe an infinity of things, beginning with the sheer delight and fascination that can be got out of the simplest time patterns, even before the introduction of artistic rhythm and absolutely without any tune at all. Each player must know what he himself is doing and also what each of the others is doing, and he must perceive all these happenings simultaneously and in relation to one another as part of a great scheme. The bar itself is our old friend common time, or *Tempo ordinario*. Every tap is a time-spot.

There are eight quaver time-spots in a 4-4 bar, and each of these has a character of its own, just like the eight pitches of a diatonic scale. No. 1 coincides with the big drum or 'cello part, which is the 'first of the bar,' or 'main accent,' the most 'salient' time-spot in the whole group, and it (No. 1) therefore takes on some of the big drum character. No. 1 also happens to fall in step with the first minim beat of the viola and with the first crotchet beat of the second violin; in fact, it is the only time-spot of the whole eight on which all four players tap together. No. 2 taps alone, likewise Nos. 4, 6, and 8 (all the even numbers in fact); and so on, and so on. The players themselves must now take on the job of finding their way about this wonderful world of elementary musical mathematics. Practise this exercise with all sorts of variations, and discuss the topic freely.

Now let us go back to Ex. 1. Continue tapping as before. 'Cello sings his part, all on one note, making up 'words' like 'pom,' 'koo,' 'ticky-ticky-tum,' &c. Add viola ('pom, pim, pim, pom,' &c.). Add second violin (similar sounds). Add first violin ('doo-diddle-doo,' &c.). At each note, each player should know, exactly and explicitly, *which* (= what number) time-spot in the bar-structure he is supposed to be on, also what the others are supposed to be doing on that same time-spot.

The next stage is to get all this on to the instruments. Start tapping as before. 'Cello now plays his part as written, while the others go on tapping. Viola then plays his part, while the others, including 'cello, go on tapping. Similarly with violins 1 and 2 respectively. Finally, all play Ex. 1 over and over again, 'starring' (= keeping well in the front part of the mind) the topics of Bar-Structure and Time-Spotting. Plan out many other passages, from this and other movements, in the same way. Keep up this kind of work for six months and you will afterwards have little further trouble due to anticipation and the shortening of dots, rests, &c. The exercise is also a good remedy for Pulse Fever, a disease unrecognised by the doctors, so far as I know, but none the less real for that, though probably it is a mental rather than a physical trouble. It consists in getting a very little in front on every note you play, whatever the time-value of the note may be. As to the cause of the disease I know little or nothing, but I conjecture that it has something to do with the general stress of modern civilized life, and with the emulation and competition that exist in all academies. It may also be connected with a sort of assumed emotional fervour which many young players, including especially those who possess real musical talent, mistakenly suppose to be essential to the effect of everything they play, wrong notes and all. I only mention this malady of the pulsation centres (which also is quite unconscious and without

sense of guilt) because it ranks as a definite obstacle to musical progress in the case of many otherwise quite promising teams. Imagine four eager young enthusiasts, in a fairly brisk movement, *all* trying to keep in front! It sounds ludicrous, I know, but seriously this is the kind of thing we hear at practically every festival. The cure, as I said above, is systematic conscious practice in bar-structure and time-spotting.

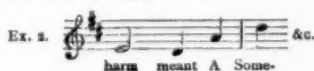
The exercise of spotting is not always a mere exercise—sometimes it is the very music itself. A great deal of music needs no treatment, or next to no treatment at all, beyond the just delivery of the pitches and time-values on the lines of the exercise I have just given. I shall have much to say later about varying the duration of pulses, of bending the pulsation to our will according to the shape of the tune and its musical meaning, and so on. It is therefore all the more necessary to say quite clearly one or two things about pulsation and bar-structure before we branch off to another topic:

- (1.) The foundation of time-music is not the metronome or any other mechanical or ideal thing outside humanity.
- (2.) The foundation of time-music is a reasonably regular pulsation which springs from the human will, and which is kept going or stopped, continued at a fairly uniform pace or altered in duration and period from time to time, always in obedience to the human will.
- (3.) For every deviation from uniformity, there must always be some reason or pretext present in the performer's mind, though not necessarily fully thought out.
- (4.) It is quite frequently desirable that the player should *lengthen* a certain single pulse, or perhaps a very small group of pulses. It is (practically) never desirable that he should *shorten* any single (= isolated) pulse.
- (5.) The bar-structure must show clearly through everything we play. I *don't* mean that it must stick out obtrusively in front of the music. The test lies with the hearer. Can he 'time-spot' the tune as you play it to him?

And now I think the course is clear for a little discussion on pulse differences. Sing, to the right tune, the opening quatrain of 'The Vicar of Bray':

In good King Charles's golden days,
When loyalty no harm meant,
A something something man was I,
And so I got preferment.

Now the singer must not take breath until the end of line 2, but at that place he *must* take breath; and just at that place, too, there must be, not a rest, but a barely perceptible stoppage over and above the necessary shortening on the word 'meant.' So far we have a commonplace of elementary elocution. But now take away the words and sing the tune without them. Note that we still need that 'half-break' or effect of punctuation. Why? Because, words or no words, a singer must take breath. Next play the tune on the violin. We still need that half-break, and are unhappy if it is omitted, thus (bar 4):



Why? Because instrumental music is founded on singing, and if the instrument is playing a tune that

sounds at all like a song, we want to hear all the effect of a song, including, of course, the taking of breath. Breath is commonly taken at the end of a phrase, hence the word phrasing, as applied to the particular pulsation-treatment which we feel to be required in order to realise the breath-taking effect. Thus far concerning phrase endings.

Next, sing, and afterwards play, the tune of 'Annie Laurie,' in D. On the first note of the fourth and last couplet, a high F sharp, which is the 'climax,' or highest point of emotional intensity, we seem to want to hold up the ordinary pulsation and to dwell quite a while on the top note, swelling the tone at the same time. This effect, which we may call the emotional *tenuto*, does not mark a phrase ending, like the half-break in the 'Vicar of Bray' example, above, but it interferes with the normal beat much more than does the half-break.

Now there are endless variants of each of these effects, the half-break and the emotional *tenuto*, and they occur with some frequency in all the four parts of every string quartet, especially in the slow movements. No marks are added to the copy in order to indicate the places where these effects would be appropriate; each player must gradually learn to find them all out for himself. When found, they must be carried into effect. Each player must *dare* to finish each of his phrases properly, and not go on to the next too soon. Each player must *dare* to hold on, just exactly as long as he likes, to any note in the middle of a phrase which, according to his feeling, is the site of an emotional crisis. And what are the others doing, or rather what do they think is the proper thing for them to be doing all this time? Why, of course, they accompany him, and give way, linger, go on again, &c., happily and courteously, just as three friends, out for a walk with a fourth, will always wait for him if he stops to tie up his shoe-lace or to admire the scenery.

This, in a nutshell, is my summing-up of the true art of S.Q. playing on the side of time and pulsation. I ought to say that it is applicable only to those S.Q. teams who meet frequently, and who intend to go on practising together for years. Given these conditions, the results, in terms of musical delight to the players and musical interest and charm to the hearers, are, as a rule, distinctly apparent after a few months, and then cumulative over a long period.

The practising and performing of string quartets, according to this plan, soon becomes a joyous adventure, a royal sport with just that spice of danger which is necessary to keep the blood tingling. Each player keeps, and develops, his own individuality and freedom, but he also greatly increases his powers as a listener and accompanist. Every bar and every note is absorbingly interesting to play, while the listener, wondering, finds his attention enchained by a musical design which really conveys to him some intention and meaning

(To be continued.)

THE BAYREUTH FESTIVAL

BAYREUTH, JULY 27

English folk are still not coming to the Bayreuth Festival in anything like pre-war numbers. What Wagnerians at home want to know is, no doubt, Is Bayreuth worth the trouble? Are the performances so superior to those at Covent Garden or other more accessible theatres as to reward the pilgrim adequately? Is Bayreuth doing its very best

by Wagner, or is rumour right when it whispers that a certain decay has set in?

This has been my return to Bayreuth after a lapse of fifteen years. I came back with no particular sentimental predisposition, but I am a Wagnerian still, and my answer to the doubters at home is this: If you are an enthusiastic Wagnerian, the Bayreuth Festival can still give you rich and, indeed, incomparable pleasure. Do not come if you are only half-hearted.

Wise old Wagner! This theatre of his remains a wonder. By its position and shape, and no doubt also by the material of its construction, it renders the sound of his music faithfully, incomparably faithfully. Outside it looks ugly. And the afternoon stroll up the hill to its doors is now no pleasure, but a bore, on account of the reckless motor-cars. Inside everything is right. It is solemn and nobly spacious; and the orchestra sounds rich and clear, and at the same time never over-balances the singing. We come back to it: the Bayreuth Theatre is one of Wagner's triumphs. There is, of course, another much like it at Munich, but this one is the exemplar; and Wagner was right as right when he demanded that his music should be judged by the effect it makes here.

A week of Wagner on the Bayreuth hill leaves one humble and over-awed once again by the old might and magic. Perhaps Wagner is not so much the topic of the café talk of Bayreuth as a generation ago. As a topic for talk he dates. But the work remains, and, all said and done, it is stupendous. In spite of oneself, almost, it has brought one here again, and whatever strictures one may make on the performances, at the week's end one cannot help admitting again that it was well worth the while.

'TRISTAN' REVIVED

The Festival opened with 'Tristan and Isolde,' which had not been given at Bayreuth for twenty-one years. Let us say at once it was by far the least satisfactory of the performances. It was really poor; and I for one grew more and more depressed, and was in fact as cross as a bear when at the end the indiscriminating audience stamped and shouted for Siegfried Wagner to appear and receive their thanks.

Of course there was magnificent orchestral playing. The Bayreuth orchestra numbers about a hundred and thirty, with in addition some thirty spare men. The wood-wind playing was ordinary enough. But what richness in the brass, and what accuracy and immense solidity of the strings! The 'Tristan' conductor, however, was not particularly striking. He was Karl Elmendorff, of Munich. Things went smoothly and well, but there was nothing electrifying.

On the stage, in this performance which people had come hundreds and thousands of miles to hear, there was one absolutely first-class singer—Eduard Habich, the Kurwenal. There was no one else I wanted to hear again, at least not in 'Tristan.'

Bayreuth was unlucky in that the promised Tristan, a Norwegian, Gunnar Graarud, cried off at the last moment. If we had known that at the time, we might have been more lenient to his deputy, Gotthelf Pistor, who stepped into the breach although he was to sing Parsifal the next night.

All the same, the conclusion then formed, that Bayreuth does not employ the best available singers, was more or less confirmed by the succeeding performances. In London we had all been saying

that German women singers are to-day the best in the world. But here at Bayreuth we have not heard one of the rank of Lehmann, Leider, Onegin, Rethberg, Olczewska.

The Isolde was Emmy Krüger, of Munich. She was a stately and handsome woman, and she knew her part. She was a reasonably good Isolde, but not a great festival singer. The fault in her technique was precisely that one which, on the strength of Mesdames Lehmann, Leider, and the rest, we had thought the leading German singers had overcome. She did not give us continuous singing. She sang a good note, then cut off her tone, then sang another good one. In short, there was no stream of tone—hardly any phrasing. Isolde's music all sounded piecemeal. For Londoners Frida Leider has set a standard of Isolde-singing, and the Londoner at Bayreuth is not going to be enthusiastic over something far lower in the scale of musical accomplishment.

It may seem a trifling point, but Madame Krüger handicapped herself by her yellow hair. Yellow hair is prized at Bayreuth, as indicating the highly-valued pure Teutonic strain. But Isolde was surely a spirited Irish princess, violet-eyed and dark. When a fair-haired woman rages passionately on the stage, the effect somehow is not raging passion—only bad temper. Madame Krüger's yellow hair was consonant with Scandinavian stateliness and balance, not Irish wildness.

Gotthelf Pistor looked an interesting Tristan—a pale and sensitive Burne-Jones knight. He had a voice, but as a musical instrument it was undeveloped. With him as with so many of the Bayreuth singers one felt that a stiff course of Verdi would do all the good in the world. In the 'Nocturne' in Act 2 he came to grief. Still, too much need not be made of this, seeing what the circumstances of his performance were.

Alexander Kipnis was a disappointing Mark. He has a fine voice, of course, but in exaggerating the pathos of the music he slid and slurred intolerably. The Brangäne, Anny Helm, wobbled impenitently. The sailor's little song at the beginning was sung with forced tone and falseness of pitch. It is one of Wagner's miscalculations to have smothered this song in marks of expression. It sounds much better if thrown off casually. The Bayreuth singer, Kaspar Koch, was bent on overdoing every possible point.

New scenery, by Kurt Söhnlein, came out in all three Acts. It was good—indeed very beautiful—in Acts 2 and 3. It was more severe than the older 'Tristan' scenery, without being unduly experimental. In Act 1 it was a failure. Not that the colour was disagreeable, or the prow of Tristan's ship ineffective. But the chief feature was a pair of enormously long yellow curtains—yards and yards of flimsy muslin—the most improbable garnishings for the deck of a mediæval vessel that had to plough the Cornish seas. Why are such curtains considered the thing in the first Act of 'Tristan'? We have them, too, at Covent Garden, only they are of a substantial Victorian stuff and of a dingy blue. The Beecham setting for Isolde's cabin was the only sensible one I can recall.

There was a singular surprise for the ear in Act 3. The shepherd's 'merry tune':



was played on a trumpet, whereas one had always been used to the English horn here, or to some

similar pastoral tone. It was learnt afterwards that the instrument used was a one-valved wooden trumpet specially made for the occasion; but, wooden or not, it was unquestionably trumpet tone. The objections to this are (a) that it is not what the score asks for, and (b) that it is improbable that the Breton shepherd, who had already shown such a mastery of the English horn, should have a second and quite dissimilar instrument up his sleeve.

'PARSIFAL'

'Parsifal' and 'The Ring' are Bayreuth's justification. The former was conducted by Dr. Karl Muck, one of the grand old men of German music—the only one of them at Bayreuth. Whatever be one's estimate of 'Parsifal's' place in Wagner's works, it has every right to the utmost decorum and stateliness in presentation. Not everything was above criticism, yet the whole was nobly dignified.

Chief honours were shared by Dr. Muck and the Gurnemanz, a Norwegian, Ivar Andresen. Of all the singers who were new to the writer, he made by far the best impression. A great singer, a great artist! Still a young man, he made an effect of full maturity. His voice was of beautiful quality, and the way in which he used it was beyond reproach. There was never a hard *sforzando* of the sort so beloved by most German men singers, and no spluttering over consonants. Gurnemanz's music does not sound long when it is sung thus. There was dignity without pompousness, there was absolute musical certainty. For my part, I had never heard the rôle better sung, and do not know, in fact, how it could be.

Then Gotthelf Pistor was a good Parsifal. He had the looks for the part. He was not overfed and clownish as are most Parsifals. From the first he made the impression of a youth who might take naturally to asceticism. His singing, too, was adequate. The part, of course, does not call for such fine vocalism as Tristan's. Karl Hammes was a useful Amfortas. The Klingsor, Franz Egenieff, would have done better to rely more on the music to tell of his devilish nature. He tried to underline it with an absurd amount of spitting and snarling.

Of Barbara Kemp's Kundry it must be said, however unkind this may sound, that she was much the best in Act 3. But if Kundry is not bewitching to ear and eye in Act 2, of what use is she? Madame Kemp was entirely below the mark in Act 2—in vitality, in tone, in everything.

The Flower-maidens here, and the Knights in the Grail scenes, had the general fault of the Bayreuth chorus: they seemed to be trying to show off individually. There was a tremendous volume of tone; it all sounded exaggerated.

The scenery was partly old (1882!) and partly new. The garden in Act 2 was not a success. It was weak, and consequently un-Wagnerian, in colour and design. Klingsor's tower was good. It was like a cleft in the rock, and Klingsor watched the approach of Parsifal in a magic mirror. Most of the machinery worked smoothly, but the transformation scene was nearly comic. This was another of the master's miscalculations. One of the grotesque incidents was an apparent race between a rock and a tree. In the scene of the miracle, the wondrous light came not gradually but in a sudden flood—with the effect of switching on the electricity, which is too much of an everyday miracle.

'THE RING'

'The Ring' began excellently. Given a good Wotan and plenty of time for preparation, 'Rhinegold' is no doubt the least hard of the Wagner operas. There was no serious fault to find, apart from the unholy wobbling of the Erda (Eva Liebenberg). One scene in particular, the third, in Nibelheim, went with wonderful fire and spirit.

The conductor was a comparatively young and little-known man, Franz von Hösslin, formerly of Dessau, now of Barmen and Elberfeld. One had the impression of a sensitive and flexible chief, of whom the world will hear more. His gifts as an accompanist were unquestionable—and they were to be put to a severe test, notably by Sieglinde and Siegfried.

The singer who did most to uphold the Bayreuth 'Ring' was Friedrich Schorr, whose merits are of course nothing new to Londoners. Here he did even better than at Covent Garden. His shouts and bad notes were very few. The fact that there were any at all was a pity. On the whole he gave us superb singing, rich and majestic.

None other of the leading characters was near him in rank, but there was good work in some of the smaller parts. Habich's Alberich was simply not to be improved on, and Fritz Wolff was an excellent Loge. Walter Eischner was Mime—a clever performance. Somehow Mime is always well played. The 'Rhinegold' machinery worked well.

Act 1 of 'Valkyrie' was a disappointment. Siegmund (Oskar Ralf) worked well within his moderate means, but lacked resonance. Sieglinde (Henny Trundt) was a really inferior singer—her phrasing shapeless, her tone explosive. She has native power, which needs three years' cultivation and canalising.

The Fricka was Maria Ranzow, a dignified person, mistress of her part, inclined to shrillness in her upper voice. She was much inferior to the Covent Garden Frickas of recent years. A splendid effect was made by the Valkyries' chorus in Act 3. No timidity about these Amazons! How they screamed on their mountain top!

Brünnhilde was the Swedish singer, Nanny Larsen-Todsen, whose acquaintance Londoners made in the season just passed. At the end of the third night one was left with a feeling of deep respect for her unflagging and serious performance. True, she seems to miss a great deal of the poetry of the part. At the same time she never lets it down. Her tone is never ugly. In fact one could accumulate a list of her negative virtues. Perhaps the chief reason why her singing has seemed so colourless is that she sings notes, not words. A significant word hardly ever falls from her lips, save when the vowel happens to suit her convenience. (She likes 'oo,' and so we got a beautiful 'Ruhe, ruhe, du Gott!').

Brünnhilde, though one could not allow her to be a supreme artist, shone in comparison with the Siegfried (Lauritz Melchior), who, if one remembers the promise he showed some years ago, must be set down as an out-and-out disappointment. Siegfrieds are no doubt hard to come by. Still, considering what a recognised calling opera-singing is in Germany, where there are dozens of opera-houses, it is strange that Bayreuth cannot produce a better artist in the part. This Siegfried was ungainly as actor and as singer. When his Siegmund was first heard he was called a fine singer in the rough. His

singing is still rough. The tone is there, but he blurts it out. There is hardly any musical satisfaction to be gained from it. The pathos which even insignificant singers do not often miss in the scene of Siegfried's death was missing here—here of all places.

The Rhine-maidens' music was delightfully sung. The Gutrune (Hilda Sinnek) and the Gunther (Josef Correck) were insignificant. A serious disappointment in 'The Twilight of the Gods' was Carl Braun's Hagen. This accomplished actor had made a most effective Fasolt, but in Hagen his tone was veiled and feeble.

Throughout 'The Ring' the stage machinery worked without a hitch. If nothing extremely daring or novel was tried, everything was dignified. The Finale, which presents the most formidable problems, was a success. The Rhine swept over the scene, and Valhalla went up in flames. It was all very good, and at the same time not so over-ingenious as to rival the matchless music. At the end Siegfried Wagner was called out with real warmth to be thanked for the grandiose production.

An effect they understand well at Bayreuth is the slow changing of the aspects of the sky—sunrises and sunsets, passing clouds, and so on. Such changes are a refreshment to the eye, which grows unspeakably weary of the immobility of the scenes we get in Wagner at Covent Garden. A tribute is due too to the wondrous Wurm in the second Act of 'Siegfried'—an antediluvian monster that might have stepped from Book 1 of Mr. Wells's 'Outline of History.' C.

THE PIANOFORTE COMPOSITIONS OF
CÉSAR FRANCK

BY ALFRED CORTOT

(Authorised Translation by Fred Rothwell)

IV

(Continued from July number, p. 606)

VARIATIONS SYMPHONIQUES

Certain works, like certain human beings, are dear to us. We hesitate to inquire into the reasons which make us love them at first sight, doubtless because we dread a too penetrating inspection and the possibility of disillusionment. This was my feeling when analysing the compositions of Franck's which I have played most frequently in both Europe and America.

The 'Variations Symphoniques' was irresistibly imposed upon me when, as a young disciple of Louis Diémer, to whom the work is dedicated, the latter, on the occasion of an impromptu rehearsal, set me to play at first sight the orchestral part on a second pianoforte. A new musical horizon opened up before my admiring gaze (hitherto confined by the doubtless beneficent rigidity of my studies to less lofty expressions of the *concertante* form), and I could not rest until my master agreed to allow me to work upon the solo part.

Without dreaming of reviving this first impression, I have for many years attempted to inspire others with the thought that then filled my mind. To attempt to describe the beauties of such a work was to risk seeing the disappearance of something mysteriously noble and enchanting with which the whole of my career had been illumined; it was, in childish fashion, to attempt to open up my

imagination to see what was inside. The 'Variations Symphoniques,' though not involving so potent an ideal as the 'Prelude, Choral, and Fugue,' the Quartet, or the first movement of the Symphony, is assuredly, with the Sonata for pianoforte and violin, the most perfect—not the most beautiful, but the most lucid and finished—of Franck's artistic realisations. Here both balance and proportion are ideal. The rôle of the pianoforte in relation to the orchestra shows an understanding of its resources and an unusual regard for its limitations. Both union and contrast of tone-colour are so spontaneous that as the work proceeds one feels that the music has found, in the combination of soloist and orchestra, not only its most fortunate, but its sole means of expression. True, this remark might apply only to the perfect workmanship displayed by Franck in expressing his musical ideas. A closer examination will convince us of the singular quality of his thought.

From the outset of the 'Variations Symphoniques,' as a kind of introduction, Franck shows the conflict between the two elements of his theme: the vehement and almost aggressive rhythm of the strings, and the answering melodic supplication of the pianoforte. Immediately there is created the general tendency of the work, which is to appeal rather to the heart than to the brain.

We are thus led up to a dramatic development in which we see these two elements in turn clashing or uniting, opposing or blending with each other, without loss of individuality.

After a few bars of introductory dialogue, the strings, *pizzicato*, introduce the subject in ternary rhythm, as it is to be formulated by the pianoforte a few pages farther on. It is here only a foreshadowing, and is separated from its definitive form by an important recitative—in 4-4 time—on the solo instrument, a stirring paraphrase of the second motive of the introduction. A *crescendo* of the orchestra brings back the stormy atmosphere of the beginning, and prepares the touching episode in which the pianoforte, like Orpheus attempting to assuage the wrath of the Furies, meets with an inexorable refusal, interpreted by a fierce unison of stringed instruments, thrice repeated. The strings, however, calm down before the persuasive insistence of the throbbing melody. By modulations of extreme delicacy and sensibility, we are now led to the true exposition of the theme, one of profound melancholy, delivered by the pianoforte. The two elements, which so far have been opposed to one another, now unite and blend in a common tenderness.

The two linked variations which follow harmonize faithfully with the melodic contours of the subject thus defined, and emphasise this sense of reconciliation, whilst insensibly evolving towards the lofty modulation in D major, which groups the entire orchestra for a new expression of the theme, at once luminous and rhythmic. The pianoforte contributes to a degree of animation by the brilliancy of its octaves, and blends in this outburst of warm enthusiasm which at times attains to the heroic stage. Then the rhythm tones down, and the consoling and emotional plaint of the 'cellos takes up the theme which, until the beginning of the Finale, is to serve as bass for the ecstatic semiquavers of the solo instrument.

Just as Beethoven unravels the peroration of the variations of the 'Archduke' Trio by the deliberate snapping of a banal seventh chord which suddenly

flings us back from the infinite to the fixed, so Franck brings us back to reality by the most innocent—though doubtless the most effective—of modulating artifices. A simple shake on the dominant suffices to create the impression of gaiety which is to prevail to the end of the work. The wood-wind strikes up a lively rhythm, quickly intensified by the alternating chords of the pianoforte; whilst the basses of the strings take over the second—or expressive—motive, which they offer up to the joyous, resilient violins. Henceforth, in this final variation, the most fully developed of all, there will be room for only lively and stirring accents.

Even the most convinced Franckists have criticised the suddenness of this transition, deploring the fact that in its new aspect the theme appeared to be out of keeping with the preceding pages. The rhythmic obviousness of the passage has also been denounced.

Far from deceiving or surprising us, the frank decisiveness, the generous spontaneity of this Finale would rather seem to be the one element indispensable to the plan of the work, and to which we shall have to return. No other development would, in like fashion, have ensured diversity, or completed the signification of the increasing expressiveness of the composition. Besides, admitting the temporary weakness of a few bars (at least in comparison with the exceptional quality of the preceding episode), of what new joys, what enhanced colouring will not this sudden modification of the atmosphere become the pretext in the course of the following development! Let one think of the eloquent affirmation of the octave passages whereby the pianoforte directs afresh the recitative following on the bars just mentioned; let one study the ingenuity and the brilliance of the vivid figuration in triplets built up on the repetition of the opening motive, the wood-wind this time being replaced by the strings, *pizzicato*; let one feel the warm impulse of the *divertissement* in which the chords of the pianoforte respond to the treatment of the theme by the string basses; and it will probably be agreed that the Finale marks no falling away from the high standard of the rest of the work—the most living and varied of Franck's pianoforte compositions.

I should have wished that this very imperfect analysis would enable the reader to recognise, in the linking-up of the variations, the presence of the three contrasted poetic states whose succession ensures the development of the *ensemble* plan to which allusion has already been made. Each is represented by a group of distinct and easily definable variations. The first, clearly pathetic in its nature, carries us, under the form of an introduction, on to the complete exposition of the theme by the pianoforte, i.e., the *allegretto quasi andante*. The second—a real musical centre of true variations—lasts until the Finale, making its way through the most eloquent and expressive harmonies, passing from serenity to religious contemplation, with a momentary touch of enthusiasm. The third comprises the Finale, with its accent of convincing and lasting joy. It is on the perception of the importance of these three great divisions that the interest and the quality of the interpretation seem to depend. Soloist and conductor must do their utmost to express the logic of this construction: for, as in the case of 'Les Djinns' (although here the rôle of the pianist is the more important), he has still to aim at close collaboration with the orchestra.

Not that in the 'Variations Symphoniques' Franck has to abandon the resources of technique, which finds numerous opportunities for its exercise, and that in the most interesting fashion. At the risk of repeating myself, I cannot refrain from returning to certain passages in which the keyboard writing so magnificently exhibits the beauty of the musical thought. First, I should like to emphasise the fine orchestration which, from the opening bars, contrasts the suppliant appeal of the pianoforte with the malignant accents of the strings.

Beethoven, too, in the Adagio of the Concerto in G, has also reversed the traditional rôles, leaving the pianoforte to deliver the pathetic melody, while bringing against it the menacing rigidity of the rhythm of the strings: a similarity of idea and realisation too striking, assuredly, to be the result of mere chance. The resemblance, however, does not suggest plagiarism, so strongly do we feel that it is occasioned by an absolute necessity of expression, so eloquent is the sincerity denoted by the new formula. Then we have the recitative, nobly amplifying the opening subject, and in which, owing to the vibrations produced by the sonorous ripples and eddies of the accompaniment (maintained and prolonged by a generous use of the pedal), the octaves of the upper part acquire a surprisingly penetrating force. Then between soloist and strings, immediately after the exposition of the theme in its ternary version, comes the tender, melancholy dialogue, that chaste, melodic intimacy, unbroken by the exchange of timbres, and, in the succeeding variation, changed, without being perturbed, by the crystalline descent of the pianoforte chords.

Again, after a quickening of *tempo*, we have the quivering line of ascending chromatic thirds firmly manoeuvred by the thumbs of both hands. Finally, the calm balancing of *arpeggios*, the sound fading away as mysterious modulations carry them off to the highest regions of the pianoforte, where they become blended together in regions inaccessible.

I have already noted the inventive character of most of the pianoforte writing of the Finale; I now simply mention the happy orchestration which, in the passage in E flat, introduces the inflections of a persuasive melody under a slight tracery of faintly perceived quavers.

Clearly, for the listener, these details of themselves are of no importance; their special interest remains wholly subordinate to that of the conception as a whole. In the interpretation of so completely serious and human a work, there is no room for virtuosity. On the other hand, however, there is no call for a colourless and reserved interpretation; it seems as though truth consists in a mingling of reason and imagination.

The first performance of the 'Variations Symphoniques' took place at the Salle Pleyel on May 1, 1886. Louis Diémer was the soloist. The *Ménestrel* said of it:

In this work, the idea, of a delightful freshness and a rare distinction, is enhanced by all the artifices of a skilled composer.

On January 30, 1887, Franck included it in his programme of a concert of his own works, organized by his pupils at the Cirque d'Hiver.

The first part consisted of the 'Chasseur maudit' and the 'Variations Symphoniques,' the second part of 'Ruth' and the ballet airs of 'Hulda.' Franck himself afterwards conducted fragments of the 'Béatitudes.' Dolmetsch, in the *Ménestrel* of

February 6, 1887 (manifestly this was the only periodical of the time which did not show itself too hostile to the musical activities of Franck), speaks first of the 'Chasseur maudit,' and then adds:

This was followed by the 'Variations Symphoniques' for pianoforte and orchestra, in which the pianoforte seems to us to play a very eclipsed rôle, in spite of all the virtuosity shown by so excellent an interpreter as M. Louis Diémer . . .

—a really somewhat contradictory statement. He expresses, however, the average opinion of the public of his time, when he adds:

However much or little one appreciates the poetry of César Franck's art, it must be acknowledged that this musician has considerable knowledge, combined with an artistic sincerity.

It has been discovered since then, that there was even something more in the work of this musician!

The 'Variations Symphoniques,' composed in 1885, was published by Enoch in the following March in an arrangement for two pianofortes. The orchestral score did not appear until February, 1894.

By the way, there is a misprint in the edition for two pianofortes. The shake of the left hand, in the pianoforte part, at the beginning of the Finale, ought to be added to that of the right hand on the third measure of the C and not on the fifth.

In 1885 was composed a 'Danse lente' for the pianoforte; it appeared the following year in the 'Album du Gaulois.' This is a pleasant and well-written piece which calls for no remark.

PRELUDE, ARIA, AND FINAL

Some of Franck's disciples and admirers still hesitate to say which is the better of the two—the 'Prelude, Choral, and Fugue' or the 'Prelude, Aria, and Final.' My own preference is for the former, which contains so exceptional a blend of thought and form.

In the 'Prelude, Aria, and Final,' despite the admirable beauty and sublimity of certain pages, we cannot help feeling a sort of contradiction between the character of the generating ideas and the architectural tendencies of the composition. Franck's intention in writing this last and—in dimensions—most important of his pianoforte works is not in doubt. His aim was to restore the sonata form by a cyclical process analogous to that of the Symphony in D minor.

The exclusive use of the binary system results in placing on one and the same plane melodic elements of different nature. We appear to find, due to the same cause, a like result in the case of the 'Fantaisie' in C major of Schumann, which, notwithstanding its emotional splendour, bears traces of a similar constraint. But whilst the ardent inexperience of the young student of Leipzig is sufficient excuse for misunderstanding an elementary and traditional principle of composition, we have to find other motives to explain it in the work of one who was finishing his musical career.

The objection will be urged that the different parts of the 'Prelude, Choral, and Fugue' are based uniformly on a four-time measure. Agreed; but these various parts are musically one. This is not the case with the 'Prelude, Aria, and Final,' where each section has a distinctive character.

Finally, we have not the impression that the pianoforte was *par excellence* the one indispensable medium for interpreting the 'Prelude, Aria, and Final.' As, in spite of the greater austerity of the

subject, the writing of the 'Prelude, Choral, and Fugue,' in the fertility of its resources and the felicity of its keyboard writing, enables us to admire the union of the inspiration and the means of expression, so in the 'Prelude, Aria, and Fugue' we find ourselves sometimes thinking of the timbres of the organ and of the strings rather than of the percussive effect of the pianoforte.

In Piero della Francesca's picture in the National Gallery, London, the angelic choir joyfully chants the glory of the Child new-born. This might serve as a pictorial analogy of the splendid first subject of the Prelude.

In itself the admirable Aria would reject all feeling that is not instinct with the most tender and profound reverence; judged as part of the work or as a whole, however, it might seem to lack contrast. If we understand Franck aright, the Aria plays the part of the central panel of a triptych with reference to the two flanking panels. It is the apotheosis of Hope that the ecstatic epilogue is to sing. It forms a sort of philosophic rationale of the work, the keystone of the abstruse edifice being erected before our eyes. This, though clear enough to one studying the music, is less evident when listening to it, however faithful be the interpretation.

The listener's interest is not necessarily fixed on the Aria; it attaches quite as much significance to what comes before and after. The similarity of the rhythms, the use of almost identical values in the melodic figuration of the first two sections of the work, are certainly responsible for this impression, though they are not the only factors.

The Aria structurally is divided into three portions: an introduction leading from the Prelude to the Aria; the Aria itself, in song form, with contrapuntal variations; and the Coda, where reappears—though greatly amplified—the first of the two themes hinted at in the introduction. In the cyclical development of the Final it is this theme of the Coda that is most characteristic, the motive of the Aria being only suggested in the rhythmic activity which gives the work that element of energy it seemed so far to lack.

Obedient to the cyclical formula on which the composition is based, the Final sets going only an ensemble of motives already seen in the first two movements. The splendid chromatic progression is followed by a somewhat condensed repetition of the secondary episode, which develops towards a return of the theme of the Prelude now appearing under the triumphant form of a choral with a powerful hammering bass. Then, gliding by degrees from the fullness of a wholly terrestrial and almost ceremonial exaltation towards a sort of mystical calm, it unites with the dim and serene voice already heard in the Coda of the Aria. This is a gloriously sweet conclusion, the slow dying away of sound, the transfiguration of the dissolving theme, disappearing on the threshold of revelation into a state of ecstasy.

The 'Prelude, Aria, and Fugue' was composed in 1886-87, and performed for the first time in 1888 at the Société Nationale de Musique. The *Ménestrel* simply speaks of the performance 'd'une pièce de M. Franck, longue et ennuyeuse.'

We may be blamed for attempting an ideological interpretation of music which apparently seeks its

end only in the expression of an architecture of sound, and encounters, in the logic of its construction, a principle of beauty so adequate as to be independent of any extra-musical commentary. Franck himself undertook to answer this criticism by declaring that form was to him only the corporeal part of 'l'œuvre d'art,' and that the idea alone was the soul of music.

We should risk a complete misunderstanding of the character of Franck's work if we sought in it a purely formal beauty and nobility of development, and forgot its strongly human element.

Points from Lectures

Dr. Percy Buck has been lecturing on 'Music and the Community' at the City of London Vacation Course in Education. The possibility of scientific developments allowing ample leisure for everybody, led Dr. Buck to consider how to fill that leisure. He hoped he would be able to check any inclination to tell his hearers that they had to fill it with music. Too much music was bad for anybody. But he would recommend them to spend their leisure in some way in the propagation of beauty. Improvement of taste was brought about through understanding. Indiscriminate feeding only led to atrophy. Few professional musicians would go to a concert if they could help it. The speaker could, however, still enjoy a programme if it required him to apply his mind to it. Dealing with the argument that improvement in discrimination meant loss in the quantity of enjoyment, the lecturer contended that the true way to measure enjoyment was by quality and not by quantity. When people had learnt to enjoy what was really good, they were not willing to go back to their old state for the sake of getting enjoyment more easily.

Mr. Gerald C. Forty, who addressed the Birmingham Rotary Club, would find it hard to prove his statement that 'there is more joy in heaven over a child practising scales than over fifty thousand community singers at a football match.' While the leisure of the individual, he added, had increased greatly within the last twenty-five years, his means of employing his spare time intelligently had not developed in a commensurate degree. The result was boredom—or worse. There would be fewer dull and discontented homes if parents and children were united by the common bond of music.

Dr. J. C. Bridge discussed the value of examinations in an address at Moot Hall, Colchester, on behalf of Trinity College of Music. Some people, he said, were inclined to ask what was the good of examinations? Well, in musical examinations the student was not obliged to enter unless he liked. In the speaker's opinion examinations not only showed whether one pupil was better than another, they also encouraged pupils to arrange their ideas carefully. Examinations were also good for the teacher, who would avoid getting into a groove, and they were good also for the parents. As to instrumental music, personally he regretted the passing of the old village church band. No doubt it needed reforming, as did the clergy; but the Church had not yet recovered the loss of the village players. He would like to see the violin and string instruments taken up more, although he did not forget the saying 'God save you from a bad neighbour and a beginner on the fiddle.'

Sir Henry Coward exhorted Saitburn Rotarians to pay attention to the choral side of worship, and not to stand mute and listless whilst the music was being sung in church. Going on, he said that school life was very much brightened by the introduction of music into the programme of its day's duties. In schools where music received its due, the attention of the scholars was greater than in non-musical schools. Touching on music in relation to business, Sir Henry said that a business that did not cultivate a musical side amongst its staff was likely to go west sooner than one that paid some attention to the art.

J. G.

WILLIAM GARDINER AND THE MUSIC OF NATURE

BY ORLANDO A. MANSFIELD

II

As stated in a former article on 'William Gardiner of Leicester' (see *Musical Times*, October, 1926), his *magnum opus*, 'The Music of Nature,' is remarkable as affording an example of a work the larger portion of which is more or less irrelevant to its title. In fact, so largely does this extraneous material enter into the construction of the book, that on passing from a description of the nature and extent of the treatise to a more or less critical examination of its contents, it is difficult, if not impossible, to study simultaneously the pertinent and the impertinent topics which are included in the volume. Hence, acting upon the Scriptural precedent of retaining the best offerings until the close of the feast, the writer of the present paper has decided to consider therein those more numerous but less important portions of Gardiner's work which he has already asserted to be foreign to the stated title, reserving for some future time and place examination of that section of the contents more or less pertinent to the subject proper.

In addition to the imperfection above mentioned, another great structural defect in Gardiner's book is its lack of order and logical sequence, the subjects foreign to the asserted object of the work being sandwiched between others dealing with matters germane to the printed title, the text of both subjects being interspersed with frequent pages of engraved music illustrating the sounds of nature, or presenting some short instrumental movement—generally classical in character—or a glee, song, or ballad. Strange to say, as if in confirmation of its author's accredited eccentricities, the very opening chapter of the work is occupied by irrelevant material, Gardiner first giving some interesting instances of the existence of the musical sense in children and the blind, and then proceeding to state that the bankers of his day often detected counterfeit half-crowns because they had discovered that the genuine ones of that period emitted the sound of treble A! At the conclusion of this chapter Gardiner makes one very sagacious remark to the effect that 'every new author in musical composition offers some new stimulus to the auditory nerve,' the 'sober strains of the last age' being 'considered intolerably dull and stupid by the listening public' of his day. In this way, he says, 'the fine compositions of Mozart are beginning to be thought to be heavy when compared with the brilliant strains of Rossini.' He then goes on to inform us that 'for many years the lugubrious [!] strains of Corelli were the only instrumental pieces performed in our theatres, and they were described at that time

as *mirth-provoking music before the play*.' And concerning the posthumous Quartets of Beethoven, he asks, 'Who dare, at the present day, avow himself equal to the task of unravelling the hidden mysteries they contain?'—a question almost as pertinent at the first part of the 20th century as it was in the earlier decades of the 19th.

Passing on to Noise and Sound, Gardiner defines the former as 'a confused mixture of sounds produced by the concussion of non-elastic bodies,' a definition more concise than scientific. He then concludes by inquiring whether 'inharmonious sounds' might not 'form a new order of discords, more obscure than those we now possess—a set of still darker shades by which we may more forcibly depict the sublime.' Had he been alive to-day, he would probably have added, 'or the ridiculous.' But, fortunately for himself, Gardiner had no idea of the noise-producing means and mechanisms recently introduced into what some deluded folk imagine to be the music of the future. Then, in his chapter on the Voice, Gardiner hits off the characteristics of European speech by asserting that 'the French speak in the nose, the Germans in the throat, and the English through the teeth,' and deplores, as he might have done had he continued 'unto this present,' that while 'in the education of a prima donna not less than three years are spent' in giving 'activity to the mouth in speaking the words,' in 'the education of a youth for the Senate or the Church, such a ground-work is never thought of.'

Proceeding to Language, Gardiner suggests that many of our letters, such as O, V, &c., were in all probability originally suggested by the figure made by the mouth when trying to produce the sounds these characters were afterwards set down to represent. Later on he questions the theory that 'Latin was at one time the spoken language of Italy,' thinking it more probable that 'it may have been a modification of the mother tongue' of the Italians, 'systematically arranged by learned men for the purpose of expressing their thoughts in writing'—all of which, while a question for the philologist rather than for the musician, shows Gardiner to have been a thinker along original lines. Lastly, discussing the rhythm of language, he wisely remarks, 'A well-constructed sentence, simply as it regards the flow of words, will when measured by musical notes have all the relative proportion of a strain of music.' Hence he concludes that as 'the fine Adagios of Haydn and Beethoven' are 'composed of sounds varying in duration from the slowest note to those of the greatest quickness,' so 'a speech of Shakespeare or a description of Milton' will, upon examination, be found to be composed of 'words *ponderous* and *slow* mingled with particles and syllables of great rapidity.' Then, as an illustration of the foregoing, he gives us Milton's 'Morning Hymn' from his 'Paradise Lost,' affixed, he says, 'to musical notes, by which we may ascertain the time and accent which the author probably intended,' e.g.:

Ex. 1.

These are Thy glo - rious works, Pa - rent of
good! Al-migh-ty, Thine this u - ni-ver - sal frame.
Thus wondrous fair, Thy-self how wondrous then!

And
(thoven,
himself
mysteries
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defines
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dies,' a
e then
monious
scords,
set of
orribly
lay, he

But,
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notes,
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of
2
4

live,
move,
and have our be-ing.

This extract is followed by a similar treatment of one of Thomas Moore's poems—Moore being the individual to whom 'Music and Nature' is dedicated, under date, 'Leicester, June 4, 1832'; this in its turn being followed by passages from Gray and Byron, similarly treated, Gardiner's 'conclusion of the whole matter' being that as language 'progresses into order it gradually throws out its asperities, retaining only those sounds which are pleasing to the ear.'

In his chapter on Oratory, Gardiner gives us some interesting specimens of the vocal compass employed by Edmund Kean, the great English tragedian of 1787-1853; the following being, perhaps, the most remarkable:

Ex. 2.

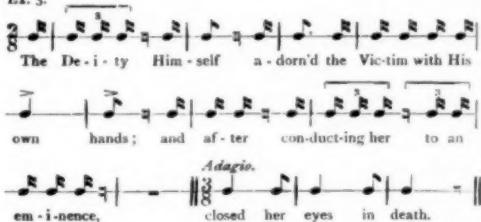


The chapter concludes with a reference to 'the extraordinary powers' of the celebrated Baptist divine, the Rev. Robert Hall, of Cambridge, Bristol, and Leicester, whose voice, says Gardiner—and he is speaking from personal observation—'was naturally so deficient in strength, that in a large auditory he was heard with difficulty,' and yet 'the stores of his mind and the brilliancy of his conceptions' placed him 'in the first rank of orators.' In another part of his book, Gardiner further adds, concerning Robert Hall, that

... in his vehement passages he would utter forty words in a breath with a velocity that no shorthand writer could catch [? a shorthand writer of Gardiner's day]; and such was his power of amplification, that he would run on through ten or twelve expressions, each one rising above the other in force and grandeur to a climactic pause.

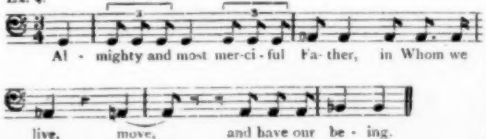
Our author then supplies what he considered to be the musical equivalent of the rhythm adopted by this notable preacher in a passage from his sermon on the death of the Princess Charlotte—e.g.:

Ex. 3.



Another example noted by Gardiner, which ought not to be ignored, was the invocatory prayer of the Rev. Edward Irving, the founder of the Catholic Apostolic Church, at what our author calls 'the Scotch Church' (probably Regent Square Church—where, in the hey-day of his popularity this celebrity, the great friend of Thomas Carlyle, often preached to an audience of two thousand persons, including some of the leading notables of that time), e.g.:

Ex. 4.



The chapter on Singing is also interesting, not only on account of some curious stories of certain celebrated singers, and of some useful hints on expression and production, but also because of its delightful examples of how not to do it. 'The following slovenly expressions from a bass singer of eminence,' whose name, probably with an eye to the avoidance of legal action, Gardiner wisely omits, will, he says, 'be in the recollection of many':

Doo-ark-ness shall cover the earth!

The Gen-te-oyles shall come to thy le-oyt;

and from 'a soprano of eminence'—name again omitted—he secures this delightful display:

Bid me dis-ke-or-se, de-ance and play.

Finally we are assured that

... if we listen to the line 'Sing songs of praise,'—when our Church congregations are holding forth upon Sternhold and Hopkins—we have a more deafening hiss than ever proceeded from an army of geese in Lincolnshire.

Chapter VIII. is occupied with some fragmentary notes upon Air, Ballad, Bravura, and Recitative; but Chapter IX. is, in some respects, the most remarkable portion of this remarkable work. It occupies over a hundred pages, and is a curious medley of biographical notices of contemporary and 18th-century singers, interspersed with short notes explanatory and illustrative of various subjects pertaining to the theory of music—e.g., Italian terms, ornaments, accent, phrasing, &c., the whole concluding with a most curious dissertation on Colour and Music. That there was a certain amount of method in this 'medley of disjointed things' is proved by the almost regular alternation of the biographical and theoretical materials; and while the present writer must decline to be drawn as to the accuracy or otherwise of Gardiner's statements concerning, or criticisms on, the long list of vocalists mentioned, the existence of these remarks shows that our author must have attended almost every musical function of importance in London or in the provinces during that period, and must have been well read in musical biography relating to performers prior to his own time. With reference to Gardiner's short theoretical disquisitions it is interesting to note that almost every paragraph is illustrated by some verbal or notational reference to the great classical writers, the performances of eminent singers being quoted as the authorities for the explanations given of the various musical ornaments. Gardiner's ideas of pulsation prior to the general use of the metronome—which, although invented at that time, was not generally known or used in musical circles—were, to say the least, extraordinary. Duple or quadruple time he likened to 'the trotting of a horse or the tread of our own feet,' in which he says:

... we cannot but notice that each alternate step is louder than the other; ... [whereas] if we listen to the amble or canter of a horse (the pace on which pilgrims went on horseback to Thomas à Becket's tomb, or the Canterbury gallop), we hear every third step to be louder than the other two; owing to the first and third foot striking the ground together,

—a 'regularity' which, he says, 'throws the sounds into the order of triple time.' *Adagio* Gardiner declares to be a *tempo* in which 'the movement of the crotchet nearly accords with the beating of the pulse'; and *Andante* is a 'middle time' in which the 'quavers accord with the trotting of a horse.' To us, accustomed to more or less accurate

mechanisms for denoting speed or pace, the idea of calculating the *tempo* of a movement by the beating of the pulse or the trotting of a horse must seem absolutely grotesque, since the results of such computation would be as variable as the 'countless shades' which William Gifford declares 'sep'rate mind from mind.' Gardiner's final remarks on Colour and Music are especially interesting to us in these days in which we are invited to listen to fantastic colour symphonies and consider still more fantastic colour schemes. According to our author, 'the different musical instruments may be characterized by correspondent colours'—e.g., Trombone, deep red; Trumpet, scarlet; Clarionette (*sic*), orange; Oboe, yellow; Bassoon, deep yellow; Flute, sky blue; Diapason (organ tone?), deeper blue; Double Diapason, purple; Horn, violet; Violin, pink; Viola, rose; Violoncello, red; and Double-bass, deep red. This is followed by an interesting coloured plate in which, by means of shaded and tapering elliptical figures, Gardiner claims to demonstrate 'that the lowest notes of each instrument partake of the darkest shades of its colour, and as they ascend they become of a lighter hue.' This theory, which he terms 'a language of nature,' he illustrates by a reference to the 'Representation of Chaos,' from Haydn's 'Creation,' in which he says:

... our attention is first attracted by a soft streaming note from the violins . . . to which is gradually imparted a greater fulness of colour, as the viols [violins?] and violoncellos steal in with expanding harmony. At the fifth bar the oboes begin to shed their yellow lustre, while the flute silvers the mounting rays of the violin, as the notes continue ascending to the highest point of brightness; the orange, the scarlet, and the purple unite in the increasing splendour, and the glorious orb at length appears refulgent with the brightest beams of harmony.

Chapter X. is remarkable as being the first which can fairly be described as germane to the subject of the book, and from this point to the end of the work Gardiner devotes a separate chapter to each topic discussed, following almost every one by other chapters on birds, insects, bells, cries, and kindred subjects. Here it should be noted that when writing concerning the violin, Gardiner quotes two hundred guineas as an exceptional price for a Stradivari instrument a century ago; that he credits Haydn with the animating of musical art 'with natural sounds and inflections'; relates the story of Giardini being unable to play at sight the first set of Pleyel's Quartets; devotes several pages to a description of Paganini's first visit to England in the previous year (1831); and describes the performances and respective styles of the various violinists he had heard, including Spohr, de Beriot, and others. Gardiner's chapter on the Pianoforte is of interest as showing the kind of touch considered correct in his day; viz., for lightness of touch,

... the tips of the fingers just touching the keys; for a distinct style, the fingers drawn sharply inwards, rising from the key, towards the palm of the hand; *legato*, more firmly pressed down.

In a further chapter, dealing with the Violoncello, our author demonstrates his knowledge of contemporary compositions by a definite allusion to the fine passage for 'cellos and basses in the introductory Adagio of Cherubini's Overture to 'The Water Carrier,' at that time somewhat of a novelty. He further describes his delight and surprise at hearing the 'cello, as a melodic instrument, 'when present at

a great ballet in the Academy of Music, Paris.' He also speaks of his presence at the wonderful performances of Cervetto, then ninety years of age, and of the brilliant execution of Lindley, of whom, he says:

... no foreigners who have visited this country . . . have ventured to remain to dispute the palm with him for tone or execution.

In a subsequent chapter, on Bells (in which he inserts a little piece of bell music, probably his own composition), after giving a list of all the changes possible on peals of from two to twelve bells, also the pitches of some of the principal bells in England, Gardiner condemns the Continental carillons as emitting 'senseless jargon,' enough 'to distract the ears of anyone but those of a Dutchman.'

Gardiner's next chapters deal with Singing Out of Tune, a defect which, as regards flattening, he proposes to correct by approaching the higher note from the scale degree above; Psalmody, in which he alludes to Dr. Watts's paraphrases as 'euphonious, sweet, and flowing'; and Singing at Sight, for the acquirement of which he can give no better recipe than to secure

... a thorough knowledge of harmony, and the constant practice of singing the interior parts of concerted pieces.

A chapter on Echoes, in which, strange to say, there are no musical illustrations, is followed by some notes on the Flute, Mozart being alluded to as 'the first writer who drew forth the sparkling tones of this instrument,' and Charles Nicholson (1795-1837) as 'the most eminent of English flautists.' After this we have a chapter on 'London Cries,' which should be of great value to the collector, but from which the want of space forbids quotation. These cries, Gardiner complains, were rapidly disappearing before the increase of 'the noise of carriages and the din of traffic'; and were, even then 'scarcely heard but in the quiet of the morning in the most solitary parts of the town.' We are next treated to a chapter on 'that most human instrument,' the Horn, in the course of which Gardiner quotes the well-known quartet for horns, from Rossini's 'Semiramide'; repeats the now disputed story of Handel's 'Water Music'; writes a characteristic horn passage; and alludes to Signor Puzzi, one of the original professors of the R.A.M., as a performer who had produced from his instrument 'the most delicious and soothing tones.' This is followed by a chatty chapter on the Harp, concluding with the assertion, peculiarly comforting to our lady readers, that the harp is an instrument which men

... handle too roughly; their mode of clawing it destroys its beauty, and it is only by the soft touch of a female hand that its delicate notes are drawn out.

Concerning the Organ, Gardiner indulges in a good deal of 'tall talk,' interspersed with anecdotes, both probably introduced to cover up his ignorance of the technique and construction of the instrument.

His description of the Vox Humana in the Haerlem organ, as an

... enormous pipe which so predominates over the rolling thunder of the double [?] diapasons, that you might conceive it to be the voice of a monster, concealed in this mountain of sounds,

will only create a smile amongst those who know the slender scale and delicate tone of the best

specimens of a modern stop of this name. His further note that 'Distinctness is to be avoided upon the organ,' together with his curious specification for a two-manual organ of eleven stops with 'an octave and half of German pedals, in wood,' all go to prove that he could have been only imperfectly acquainted with even the inadequate English organs of his day, and that he had but little idea of legitimate manual and pedal clavier, or of organ music—such as that of Bach—proper to be played thereon.

A few 'rambling remarks' on the Clarinet, in the course of which he asserts that

... six hours per day, and that for twenty years, is but just adequate to conquer all the difficulties of this instrument,

are followed by a chapter on the Orchestra, in which he comments upon the quasi-Handelian composition of the band and chorus employed at the Handel Commemoration of 1791, when the number of performers amounted to ten hundred and seventy-seven, and asserts that, at the time of his writing, with the exception of the orchestra of the Philharmonic Society there was not a band in London which was 'properly composed.' After this Gardiner writes concerning the Trombone or Sackbut, alluding to several important instances of the treatment of the 'trombone choir' by Mozart, Weber, and Beethoven, relating the circumstances under which the 'Æquali' of the latter composer were performed at the composer's funeral, and concluding by quoting a portion of these strains. He then repeats in detail the ridiculous story, since exposed by Mr. D. J. Blaikley, of the sackbut said to have been discovered in the ruins of Herculaneum, or Pompeii, and presented to one of the Georges.

Passing by a chapter on Loud and Soft—in which there is nothing worthy of note beyond a conclusion, contradicted by the practice of the best orchestral players, to the effect that Beethoven's ties and slurs in his parts for stringed instruments were always to be interpreted as literal indications of desired bowing—we find a few pages devoted to the Trumpet. Gardiner here advances the opinion (in which, half a century later, he was to be supported by no less an authority than Sir George Macfarren) that in his solo 'The trumpet shall sound' Handel 'has failed in providing that sublimity which the grandeur of the subject demands.' But Gardiner had no love for wind or brass. Stringed instruments were his favourites.

Continuing his policy of constant interpolations, he next regales us with a chapter on Accompaniments, in which the thinness of Handel's scores is deprecated. Haydn is held up as a model for all time in this respect, and Mozart's additional accompaniments to 'The Messiah' are characterised as 'obedient, yet often bold and independent.' The strings are again extolled because 'they always have a *pianissimo* at hand'; whereas, says he,

... few persons can be found that can so effectively subdue the ferocity of the wind instruments, as not to incommode the voice.

In his observations on the Bassoon, Gardiner surprises us by describing the instrument as possessing 'no natural gaiety,' a strange remark from one so well acquainted with the works of Haydn, and only equalled by another assertion, viz., that in the passage 'by heavy beasts the ground is trod,' Haydn used the bassoon 'to

represent the footstep of the elephant,' whereas this phrase is notable for the introduction of the double-bassoon. Then, concerning the Timpani, Gardiner declares that these were unknown in England until 1743, when a pair were captured at the Battle of Dettingen, and afterwards employed by Handel in his so-called 'Dettingen' Te Deum. But as this work was first performed in 1743, Gardiner's claim that the timpani were first used in England at a performance of Handel's 'Jephtha,' at Leicester, in 1774, must obviously fall to the ground, especially as Handel introduced timpani in his 'Water Music' of 1715. Both Gardiner's statements show that musical history was not our author's strongest point.

Further on in his work Gardiner discusses, in four separate chapters, Harmony and Melody, Thorough Bass, Modulation, and Composition. In these melody is described as a

... succession of sounds at harmonic distances;

and thorough bass as

... the art of expressing by figures any combination of notes to be struck with the right hand upon the organ or pianoforte, to any given note in the bass,

this definition showing how little part-writing entered into the harmony-teaching of this time. Alluding to the chords of the eleventh and of the thirteenth we note that, like Rameau in the 18th century and Sir John Stainer in the 19th, Gardiner forms his chords by adding thirds to a given root. In modulation, in order to give 'smoothness to the transitions,' he recommends that in modulating upon a keyboard instrument 'one of the fingers should remain upon that key which is to form a part of the succeeding chord'—a rule which only affords another instance of the tyranny of the keyboard as well as furnishing us with a reminder of a now happily exploded system. As regards composition, Gardiner appears to have had but little sympathy with the purely contrapuntal school, and considers that Purcell was the first genius to break through 'the trammels of these schools'—a curious criticism of the life-work of the man whose canons and ground-basses form part and parcel of so many of his finest productions. A panegyric on Rossini and an appreciative notice of Weber conclude this chapter. It is followed by one on Phraseology, which our author explains as 'those short expressions of melody which seldom exceed two bars in length.' This is evidently the equivalent of our modern motive, figure, or section. Here Gardiner has a tilt against Handel for terminating his vocal figure on the word 'my' in his song, 'I know that my Redeemer liveth.' This is how the Leicestershire amateur would have improved it:

Ex. 5.



In Chapter XLII., concerning Keys, Gardiner still clings to the exploded idea that each key has a characteristic effect, in support of which he quotes the well-known table from Bombet's 'Lives of Haydn and Mozart.' Then, in the course of his remarks upon the Minuet and the Dance, he claims that Haydn was the first composer to place the Trio of the Minuet in the key of the subdominant; concerning Tuning, he recommends the chord of D minor as a 'tuning chord for a keyed instrument'; and under the heading of National

Music he pays a well-deserved tribute to the English glee composers—Cooke, Danby, Paxton, and Webbe; but regards the works of Byrde, Wilbye, Bennet, and Weelkes as

... unrivalled specimens of canon and fugue but miserable instances of that union which should ever subsist between words and music,

an opinion undoubtedly sincere, but based upon ignorance of the correct method of reading and performing these masterpieces. A chapter on Music and Health anticipates by nearly a century the advocacy of music as an aid to hygiene; but another chapter, on Analysis of Utterance, would probably excite controversy, although most of us would agree with the statement that

... the great obstacle to a correct pronunciation has been the want of more accurate knowledge of the power and use of the consonants.

The copious notes arranged under the title, 'An Analysis of the Alphabet,' with instructions for the position of the facial and dental organs in pronouncing the various consonants and combinations, show how greatly Gardiner was in advance of his time as a teacher of elocution; and the concluding chapters of the work, on Rhythm in Language, and on Quantity, give excellent advice to the composer 'how to span words with just note and accent.' The elaborate table of words, set to musical rhythms in correct notation,

... whereby the precise value of each syllable being thus determined by musical characters, the pronunciation is clearly defined and permanently fixed,

should be of value to-day to all interested in a correct pronunciation and articulation.

The foregoing summary, in spite of its seemingly excessive extent, is in reality quite inadequate to do justice to the multitudinous facts and opinions stated by our author. But sufficient has been quoted to substantiate the statement already made that one of the most remarkable features of this work is that three-fourths or more of its contents are devoted to the discussion of topics foreign to its title, the result being a species of musical and literary medley or olla-podrida exhibiting occasional partiality and inaccuracy in dealing with accredited facts, together with a seeming inability or disinclination to separate fact from fiction. These blemishes will, of course, destroy for all time Gardiner's chances of being regarded as a reliable musical historian; while his curious arrangement or disarrangement of his selected material will prevent him from being regarded as a *litterateur* of premier rank. Yet, in spite of all this, the fact remains that the major portion of Gardiner's 'Music of Nature,' irrelevant as it may be to its title, bears eloquent testimony to its author's keenness of observation and patience in recording facts and fancies relating principally to that art which Mrs. Fielding Johnson says was his 'passion,' and in a lesser degree to all those kindred arts for which the same lady declares he had strong 'enthusiasm.' Further, as a record of some of the principal musical and musical happenings of his day, his work—even though at times unreliable from partiality or imperfect knowledge of his subject—not only reveals the 'all-round musician' who is said to have possessed 'striking musical ability, general intelligence and culture, as well as intense mental and bodily activity,' but equals in interest and surpasses in value many of

the diaries of musical amateurs to which public and professional credence has long and ungrudgingly been given. Finally, it must be remembered that this article discusses the incidentals rather than the essentials of Gardiner's work, the 'buttons and trimmings,' as the late W. T. Best would have described them. In a future (and final) article the writer hopes to be permitted to deliver himself concerning those portions of 'The Music of Nature' in which the asserted subject of the work is discussed and demonstrated by Gardiner himself. We shall then be better able to form an opinion as to the value of the researches and records of the Leicestershire amateur, the 'small, but distinguished-looking, man' of 'keen and searching glance, thick wavy locks, and frilled shirt-front.' At present we have only surveyed a portion of the ground he covered—the major portion, it is true, but the minor in importance. We shall therefore do well to remember that not only is the whole greater than its part, but, with Thomas Carlyle, that 'only in the Whole is the Partial to be truly discerned.'

THE WILLOW AND THE SONG:

A FANTASIA

By J. H. ELLIOT

Of course, there is no real analogy between music and cricket (although the two enthusiasms often go together), except that it is the business of the composer and the cricketer to compile a score, that both the art and the sport are followed by professional and amateur, and a few merely phraseological points such as these. Both, again, inspire intense devotion among adherents of their cults, and the faithful of each genre cherish the conviction, albeit unsupported by intellectual argument, that the rays from their particular grail possess some subtle property which is noble and uplifting—although, of course, the most worthy will not pursue either by reason of it. Still, there is no real analogy. But the day was hot, the luncheon interval was long, and the eyes burned after the effort of following the white figures that had flitted, god-like, hither and thither over the wide stretch of turf. . . .

Whom shall we send in to open the innings? The first wicket is sometimes a thorny problem, but we at least shall not be long embarrassed. There can be doubt concerning the suitability of John Bach, for one. He may not be popular—in the sense that certain other players are popular—with the crowd, but they seem to like him better the more they see of his play, and there are few eligible men who carry a more consistent average from season to season. He is quite one of the old school, a stylist who keeps a straight bat and hits steadily all round the wicket; and even when he fails to score, which is rarely, his scientific play can usually be relied upon to keep the wicket intact. Our opponents, the Centuries, are wily and inexorable bowlers, but it is more than possible that John will carry his bat through the innings.

For his partner and logical companion we need a player of less equable temperament; one who, having dug himself in, will not be above taking a few risks. No player can fill the bill more suitably than L. Beethoven. He is sometimes guilty of gross mistiming, but, at his best, he is without rival—brilliant, aggressive, and sure. Cuts, drives, and pulls—all are achieved with equal facility, and, once set, he will despatch the ball to the boundary time after time.

At first wicket down—if it ever is : there is no real analogy—we cannot do better than send in the Jessop of our side, one Richard Wagner. His crouch at the wicket was, at one time, rather horrifying to the critics, but nowadays there is generous applause from the members' circle when, as is frequently the case, he hits the ball clean over the ropes. Wagner, it is true, gets a trifle stale after he has topped the century, but he still remains a powerful hitter of good bowling.

Our task becomes a little more difficult after this, for there are so many admirable players who qualify for inclusion ; and, even when the team is selected, the order of going in is a problem of some nicety. There is John Brahms, for instance, a player who seems to base his style on a composite model derived from the opening pair, and a great scorer when in form ; yet there are members of the committee who press the claims of that brilliant young batsman, W. A. Mozart, who is, indeed, second to none as a stylist, and a certain run-getter if not a very powerful hitter on a favourable wicket. Then, of course, there is young Schubert. The purist can find fault with his style of play, but there is not a man on the ground who does not love to watch the queer little spectacted figure at the wicket. G. F. Handel, again, is good company for the spectator, and there is a prim certainty about his long drives to the boundary. Robert Schumann, too, is a great scorer when in form, withal a trifle clumsy in some of his strokes. Joseph Haydn and Felix Mendelssohn are first-rate men on a hard wicket ; their style is not dissimilar to that of Mozart, though the one lacks something of his grace and the other a good deal of his sparkle. P. I. Tchaikovsky, again, suffers from a tendency to play forward to every ball, yet he rarely leaves without scoring ; and G. Verdi is a first-class batsman when he gets going—but it takes some time. Then there is Hector Berlioz, the left-hander : he is not without admirers, but is perhaps over-prone to leaping out of his crease to attempt an impossible hit.

One would like, of course, to give the younger players a chance. A. N. Scriabin is highly esteemed in some quarters, and is certainly a fine, powerful hitter. Then there are Arnold Schönberg and I. Stravinsky, both batsmen who have shown brilliant promise ; but the one has taken to experimental strokes, of which one can never be certain, while the other, apparently, is not even sure of his own style. We have many elaborate stylists among our younger players, but this does not, unfortunately, guarantee their immunity from the duck. One has to be so careful. There is, for instance, the case of that promising and highly-praised batsman, Jacob—or, as he preferred to call himself, Giacomo—Meyerbeer, who was given out l.b.w.* some thirty years ago—although, it must in fairness be added, the decision has been hotly disputed in some quarters ever since.

Of course, there are scores of others. There are fine players among those from whom John Bach learned many a wrinkle ; veterans, no doubt, but still good for a century on any wicket. One cannot command the weather, but there are players who, under certain conditions, can achieve wonders—F. Chopin, C. Debussy, and J. G. Rheinberger, for example. Then, of course, there is C. Franck, the imperturbable ; and there is Edward Elgar, of Worcester and England. . . .

But the umpires, long-coated, have returned to the pitch, and the fielding side, gay in their blazers, are returning leisurely through the little gate by the pavilion steps.

Aye, it's all great and splendid, a noble and inspiring influence ! The love of it steals over our consciousness like some rare and delicate perfume ; the fineness of it brings a sparkle to the eye and a flush to the cheek ; its sights and sounds are captured by our minds, and bound up closely within our hearts.

ARCHITECTURE OR COLOUR ?

BY ANDREW A. FRASER

There is probably no subject in music on which so much has been written as that of Romanticism, but it reaches down to fundamentals and consequently remains perennially fresh. Most writers* are now agreed on the undesirability of sharply differentiating between things classical and things romantic ; there is a misleading chronological flavour about these terms—classical composers belonging more to the 18th century and romantic composers more to the 19th—whereas it is not a question of centuries but of states of mind. A work of art can be analysed into content and form, thought and expression, two parts that fuse together into a whole that is so immeasurably greater than the sum total of the parts. Leaving out of account the unfathomable question of why and how some mortals are peculiarly gifted with the power of creating and composing, how is the process of creation achieved and how come these parts of a work of art to be so fused ? In the embryo stage, does the will to create solve the problem of presentation, or does the problem of presentation stimulate the will to create ? In the finished product, which is the dominant characteristic, which the recessive ? This would appear to be the point at issue.

There are some composers who seem to stress content, who are concerned with ideas (in the abstract), and who experience emotions to which they desire to give expression. Some medium has to be chosen—it may be music, philosophy, science—in fact any medium will suffice, for the concept partakes of the universal and not of the particular. There are present almost unlimited potentialities of expression, but (almost paradoxically) once the mind has fixed on music, it concentrates on it to the utter exclusion of all else, and only music can possibly be associated with it. There are other composers who seem to stress form, who are intensely interested in the possibilities of their medium, music, and who desire to cultivate it as beautifully as they can. They are musicians by instinct, seeking for the concept to accord with the form ; they compose because they cannot help it, but, again paradoxically, the mind originally concerned with the particular enlarges to the universal, and occupies itself too, with values other than those purely musical—literary, artistic, and so forth. Here then are two types of composers : to the former belong Bach, Beethoven, Elgar, to the latter Mozart, Wagner, Debussy. Beethoven, for example, has often been compared to Michael Angelo almost on the assumption that if suggestion or other influence had been brought to play on the ante-natal mind, Beethoven might have decorated a Sistine Chapel and Michael Angelo might have written a

* Lot Better Wanted.

* Cf. 'The Fusion of Classicism and Romanticism,' Mrs. Frank Liebich (*Musical Times*, April, 1927).

Choral Symphony. Again, Mozart has been likened to Watteau, but the impression is inevitable that no amount of ante-natal or other suggestion would have influenced their minds from their pre-destined occupations; their work runs on parallel lines that never meet. It is Beethoven the *thinker* who is apparent, but Mozart the *musician*.

So with the music itself. Some music is concerned primarily with shapes, masses, contrasts, and little emphasis is laid on the medium through which it is presented. Bach used arias and melodies many times over in entirely different contexts. Of his extant fourteen Clavier Concertos only four were originally written as such. The famous D minor, for example, started as a Violin Concerto, while later the composer arranged it for the organ with additional wind parts in the orchestra, setting, further, this arrangement of the slow movement as an accompaniment to an independent four-part chorus in a cantata! Not only can instrumentation vary, but also *tempo*. Elgar transforms the C minor Fugue into a riotous carnival; Schweitzer interprets it as an elegiac threnody. Handel made previous use of many of 'The Messiah' arias in distinctly secular surroundings. The version for two pianofortes of Brahms's 'Haydn Variations' and F minor Quintet are as interesting and important as the so-called 'originals.' Stravinsky makes 'Pétrouchka' almost as vital for two hands on the pianoforte as for the orchestra of eighty or a hundred. Music of this sort is complete in itself, has no leanings towards the other arts, is 'abstract' in the literal sense of the word; it is architectural in its balance and proportion.

On the other hand, there are composers, occupied with lines, contours, nuances, who take a form—string quartet, opera, symphony—and endeavour to fill this form with the most appropriate and exquisite sound. This sound is conceived only in terms of its setting and presentation. Mozart's music is not interchangeable, but with impeccable taste he knew exactly how to differentiate between the trio for pianoforte, clarinet, and viola, the concerto for flute and harp (two instruments which he detested), the fantasias for musical clock, and the processional music for two flutes, five trumpets, and four drums. Liszt boasted that he could perform effectively on the pianoforte (actual instrumentation excluded) anything from the classical orchestral repertoire, whereupon Mendelssohn inquired if he could play the opening bars of Mozart's G minor Symphony—a passage scored for strings alone, incapable of any transliteration whatever! Berlioz, too, had an uncanny flair for timbre, for giving to instruments passages uniquely and inevitably suited to their own peculiar qualities. Wagner's *Leit-motif* transformations and developments acquire their vital significance through the orchestra. What would the 'Ring' be without the bass clarinet, or 'Tristan' without the cor anglais? Works such as Ravel's Quartet or Septet lose their *raison d'être* if played on any other combination. Colour (despite its dangerous associations of orchestral fireworks and theosophist speculations) would appear to be the only satisfactory term to cover adequately the meaning, and by this there is implied not the identification of a particular colour with a particular sound or tonality, but rather the subtle interplay of lights and shadows. Colour must be wooed and loved for its own sake, and not merely used as a servant, to be summoned and dismissed at will.

Here, then, are composers divided generally into architecturalists and colorists, and here the seeming paradox resolves itself. The music of the architecturalist can stand alone and aloof, and requires no reference to or assistance from associations not absolutely contained in the music. The music of the colorist, on the other hand, requires intense exactness in presentation, and welcomes associations—literary and pictorial—in so far as they can contribute to this exactness. While, as we have seen, Bach transfers movements from one cantata to another, Mozart never fails to distinguish between the *dramatis personae* in his operas, and songs (and, still less, overtures) cannot possibly be changed from one work to another. While Beethoven was comparatively little sensitive to the significance of words—witness 'Fidelio' and the Scottish Songs—Debussy turned deliberately for his texts to the Symbolists and *les Décadents*. Picasso and Derain, in 'The Three-Cornered Hat' and 'La Boutique Fantasque,' have openly allied themselves with de Falla and Rossini. Beethoven detested being asked what his music meant, but Scriabin had to plunge into the intricacies of theosophy in explanation of 'Prometheus.'

Many musicians, too—Berlioz, Wagner, Schumann, Saint-Saëns, Cyril Scott, and others—have changed the pen of the composer for that of the author (with varying degrees of success, to be sure!), and musical criticism has assumed a new value and import in assessing the *mot juste* and determining whether the composer has or has not given the most complete and epigrammatic turn to a phrase or melody. The more recent art-forms that have been cultivated—*genre* music, the symphonic poem, the music drama, the ballet—lean towards a union with other arts, and not towards an isolation of the music (despite the reaction now in favour of the small orchestra and the *concerto grosso* of the 18th century). The wider education of modern composers, the more prominent part they take in the body politic, and the technical improvements in the construction of musical instruments, are all pertinent, without doubt, but do not explain everything. As was said above, it is a question not of centuries, but of states of mind. The painters Cézanne and Monet offer almost an exact instance. The former occupied himself with synthesis, the latter with analysis; the former was interested in the ensemble, the latter in the details. Cézanne declared that 'il n'y pas de lignes, il n'y pas de modèle, il n'y que des contrastes,' and Manet that 'le personnage principal d'un tableau, c'est la lumière.'

Of course no division, theoretical or chronological, can be absolutely conclusive, and, in a sense, the qualities of neither architecture nor colour can ever be wholly absent from a work of art. A sense of form and a feeling for expression must both be manifest, otherwise the music remains lifeless and inert. Further, universality is the distinguishing feature of genius; it is only a question whether the particular proceeds from the universal, or whether the universal is reached from the particular. It depends from what standpoint the composer views his art. The spiritual realist achieves beauty almost in spite of music; the inspired craftsman (not technician) achieves beauty almost because of music. Who is bold enough to say that one is better than the other?

Mr. Arthur Fagge has been appointed to the conductorship of the South London Philharmonic Society.

New Music

SONGS

'Le Faune et la Bergère,' suite of three songs, with orchestra, to words by Poushchine. Music by Igor Stravinsky. Op. 2.

Originality is not the thing that matters most to true artists. They care more for the emotional reality that they have perceived, and for the communication of this vision. Consequently they are almost careless of idiom, and willing to use whatever is ready to their hand, so long as it is suited or adaptable to their purpose. Innovations and originality are by-products, achieved in the course of hard work upon ordinary material.

This is true, however, only of the bigger people; the majority of students strive from the first after a personal idiom, because the thing they have to say is not urgent enough to take first place in their minds. Stravinsky, whatever may be his future, has shown himself in the past to be a true artist, a man with emotional insight; and it should be no surprise, therefore, if we find in his early works few traces of his subsequent development, at any rate so far as idiom is concerned.

It probably *will* be a surprise, however, and a shock to his admirers, when they find that he was writing, in 1906, like Chopin, like Wagner, and even (tell it not in Gath) like Brahms himself. And yet these songs have individuality. They stand out as the work of a definite personality; not because they are strikingly original, but because they use ordinary material with extraordinary force. The weight of intensity with which the phrases are loaded, the distinction which imaginative hard work produces—these are the qualities that tell after a lapse of twenty years: for it is only when the language of a work has become ordinary speech that the deeper qualities can begin to have full effect, and be adequately appreciated.

It is true that for those who know what was to come, there are glimpses here of a later Stravinsky. A passage at the end of the first song needs only refinement and further distillation to make it read like 'L'Oiseau de Feu'; the slow-settling chords that end this suite are a definite presentiment of the same work; and the constantly repeated four-note figure of 'Le Faune' is the beginning of a typical habit. It is not these indications, however, that give quality to the songs, which stand on their own merits as a definite achievement in a style which the composer has long outgrown. There is real beauty of melody and actual sound; there is imaginative power, and a strong sense of design; there is life and warmth. The strength of the impulse that prompted the songs is still felt, and they never sound like student's exercises written for the sake of acquiring dexterity.

The songs are not unusually difficult, either for singer or pianist. 'La Bergère,' in spite of some slight weaknesses of grip, has beautiful touches, and 'Le Torrent,' the last of the set, is a work of real power, with an attractive quiet beginning, and splendid sweep and growth in the last five pages. Altogether the Suite is a most interesting publication. It comes *via* Hawkes, from M. P. Belaieff, Leipsic.

T. A.

UNISON SONGS

A summer spate of song comes tumbling down. The draught is sufficiently refreshing, for its aeration is almost invariably exhilarating. The Year Book Press's attractive publications include Walthew's 'A Piper,' brief and bright; Dr. Daymond's 'A Leaf on the Water,' stylish and graceful; P. Tomblings's 'May in the Green-Wood,' an easy, unsophisticated setting of 15th-century words; J. M. Tatton's 'The Moon Cradle's Rocking,' tiny and pleasant, if undistinguished; and the late Sir Frederick Bridge's 'Picnics,' that inculcates habits of tidiness by being a nice, tidy song in itself. None of these pieces presents any difficulty.

Felix White always chooses good words. John Clare's verses telling that 'The May is Come' have been set to an air pliant and grateful to sing. The composer's other song, 'Stalky Jack,' is a little fantasy about a boy who lived on beans and ate the stalks. It needs natty handling. These are Stainer & Bell publications.

Joseph Williams sends four songs by Cecil Sharman. 'Day and Night' in less than a score of bars utters a quiet thought sweetly; 'The Shepherd' (Blake) must swing along 'quietly and peacefully'; 'Putting the World to Bed' is the work of the little snow-people, and has a somewhat trite melody that small children would not object to; Blake's 'The Lamb' would also suit such singers. Mr. Sharman can be simple in a happy way, but he should avoid melodic turns that remind us a little too strongly of the weaker kind of unison song, with its tar-brush touch of the music-hall ditty. Peter Warlock's 'The Birds' is a setting of a lovely little fancy about the Child Jesus. With a delicate hand at the pianoforte, this will sound remarkably well. Its modulations are not really difficult.

From Cramers come the fifth of the 'Songs of the North': 'The Bonnie Banks o' Loch Lomond,' with a rather stiff accompaniment, and some more of the 'English County Songs,' collected and edited by Lucy Broadwood and Fuller-Maitland. There are two from Northamptonshire: 'In Bethlehem' and 'Lord Bateman,' and one from Hertfordshire: 'As I sat on a Sunny Bank.' The first is a carol, somewhat akin to 'A Virgin Unspotted.' Its chorus is given in four parts. 'Lord Bateman' has no stint of verses—nineteen. I find its tune monotonous about verse nine, and welcome the arrival at the 'other wedding' in the last verse. Children won't mind the tune, and will like the drama. 'As I sat' is the title here given to the old song beginning 'I saw three Ships.' The tune is a happy one—as simple as they make them. Two of Martin Shaw's songs complete the Cramer batch—'Ladybird' and 'The Mountain and the Squirrel,' to words by Emerson—moralising sagely, as might be expected; but, as I see it, to no particular point. I find 'Ladybird' a little heavy in its simplicity, though many may think it as tender as it is meant to be. The other song is not the best Shaw, either. The best is so good, and comes so often, that we always expect it from this composer.

The 'Song of the Volga Boatmen' is a good test of any class's powers in getting up and shutting down steam—and, incidentally, letting it off. John E. West has arranged the song for Novellos, using the musicianly skill with which we are all familiar to enhance its attractions. In the same copy is an arrangement of 'Oranges and Lemons.'

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

The Year Book Press has again a number of items. In two parts are Dr. Daymond's 'Close now thine eyes,' a well-shaded setting of the 17th-century words of Francis Quarles, and the late Charles Wood's 'O'er the Valley,' a light and rippling little song in which the voices play to each other prettily. In three parts are the same composer's 'What is a day?' (words by Campion), a serious but not dull piece, easy enough to be sung adequately by not very advanced choirs, and Mr. Walthew's 'By the Red Burn,' for three sopranos. This is lively and sustained, with effective *andante* contrast.

Novellos issue two songs by Ethel Boyce, for S.S.A. The words of 'Welcome' are by the composer, and those of 'My Silks and fine Array' by the ever-popular Blake. Though a trifle stiff in rhythm, both songs are agreeable; the second has a melancholy end that is nicely handled.

Kenneth Finlay has arranged for Bayley & Ferguson an air known as 'The Shepherd's Wife,' that goes to words by Burns. The song is entitled 'A rose-bud by my early walk.' In this slow, meditative piece there is for part of the time a descant, sung by a few sopranos.

MALE VOICES

Stainer & Bell issue two more of Mr. Finlay's arrangements, for T.T.B.B. unaccompanied. One is of an air, 'Oonagh,' from Moore's 'Irish Melodies' (the word 'melodies' here referring to the poems, not the music), and the other is of 'Annie Laurie.' In the latter a solo baritone may sing the third part, if desired, instead of all the voices. The arranger uses his material judiciously, and, like a thoughtful musician, keeps out of the way of his tunes, so that they enjoy their lives in reasonable freedom. I feel, though, that for a choir to declare that 'Annie is all the world' to each of them is apt to embarrass the maiden.

Yet another of this composer's arrangements is that of 'All through the night,' also for T.T.B.B. (Bayley & Ferguson). This is very simple. Almost equally so is his treatment of another Scots melody, 'I'll ay ca' in by yon toon' (Burns). The same voices are used as in the other song.

The air of 'Down in Alabama,' a negro song arranged for T.T.B.B. by Paul Edmonds, is similar to that of 'Here we go gathering nuts and may' (or 'nuts in May,' as you like it). Three of the parts imitate the banjo. Some male choirs may like to add this to their repertory of catchy pieces.

Four Charles Wood items follow, from the Year Book Press: 'Robin Hood,' T.B.B., trips dapperly along, *allegro giocoso*, asking both strength and lightness in the tone. 'When thou art nigh' (Moore) is a piece of sentiment that, though rather exaggerated in its terms, does not cloy. The music keeps it clear of sentimentality. The pace is slow, and the shading must be fine (T.T.B.B.). 'Neptune's Empire' (Campion) is again for T.T.B.—a good specimen of jolly seadoggery that does not turn into doggerel. For T.T.B.B. Dr. Wood arranged an Irish folk-song, 'O'Rourke's noble fare,' a spirited revellers' ditty. This should go with a bang, even without any liquid assistance. With it, the effect would be prodigious.

MIXED VOICES

Three more pieces of Charles Wood's are in the Year Book Press's S.A.T.B. ranks. His setting of the 'Lullaby' of Dekker's, beginning 'Golden slumbers kiss your eyes,' is tender and persuasive. The 'Song for a dance' is a full-speed, light-footed piece, the words of which are from Beaumont's 'Masque of the Inner Temple.'

We have already noticed one setting of Blake's 'The Lamb' this month. Dr. Wood's is just as happy, and, sung with the right simplicity and no attempt at pretty-prettiness, would charm all hearers. His last piece in the month's parcel is the arrangement of the Welsh air set to the words 'Deck the hall with boughs of holly.' This is a jovial Christmas song, with a 'fa-la-la' refrain—a useful addition to songs of that season. The last Year Book Press piece is H. S. Middleton's arrangement of an air by Battishill, for S.S.A.T.B. This is good, straightforward hymn stuff, not particularly notable, though strong and seemly.

An 'Early English Hymn,' from 'Agincourt,' has been arranged for S.A.T.B. by Rutland Boughton. The words begin 'Christ, that all this world did make.' The music rolls firmly on. Choirs would enjoy it (J. Williams).

A final arrangement by Kenneth Finlay is that of the Scots country-dance tune 'The Flowers of Edinburgh' (S.A.T.B.). Graceful, soft singing and a fine *ppp* befit this song, which Patersons publish.

W. R. A.

PIANOFORTE

It was interesting to receive two Stravinsky compositions, one dating from 1906 (the set of songs reviewed on page 813), and a pianoforte transcription of the 'Chant du Rossignol' (1919), and to see, in the earlier comparative simplicity, beginnings of the later complexity. 'Chant du Rossignol,' symphonic tone-poem, is based on one of Hans Andersen's tales: that of the real nightingale and the mechanical one. Stravinsky illustrates the story in three movements. The first depicts the festivities at the Chinese court in connection with the coming of the real nightingale, and the entry of the Emperor to a 'Marche Chinoise.' In the second movement the bird sings, to everybody's delight. Suddenly the envoys of the Emperor of Japan arrive, bringing a clockwork nightingale, which not only sings but also wags a bejewelled tail. Fickle attention turns to the newcomer, and the real singer is neglected and flies away. The last movement shows the Emperor sick unto death. The great captain himself and his gloomy retainers fill the room. Suddenly the nightingale comes and sings outside the window. Death barters his servants one by one for the nightingale's songs, and at last disappears himself. The Emperor greets his courtiers, who enter in a funeral march to bury him, with a healthy 'Good morning,' and the nightingale retires again into private life.

It is a story well adapted to Stravinsky's style, and he makes full use of its dramatic possibilities, as well as of the opportunities it offers for the setting of brilliant Oriental scenery. The entry of the Japanese envoys in Scene 2 is a great moment, for Stravinsky knows how to space his climaxes; and the music of the mechanical bird is penetratingly vivid. Charming, too, and in a deeper way, is the fisherman's song which closes Scenes 2 and 3.

Practical as is the composer's arrangement, however, it is impossible to judge the work as a

whole from a pianoforte version. In every bar the music needs its own colouring: passages which seem rather meaningless on the pianoforte may easily be effective in their orchestral setting. There is the usual energy and vitality, and in addition a more consecutive thematic style than Stravinsky has sometimes shown. This is no doubt due to the fact that the composer set out to write symphonic rather than ballet music, and the more sustained style is welcome; but one needs to hear the work as a whole to find out whether it hangs together satisfactorily. The pianoforte arrangement suggests a not entirely successful compromise between ballet and symphonic music. The work was first played in 1919 by Ansermet and the Suisse Romande Orchestra. So far as I know it has not been heard in London (Edition Russe de Musique).

Another big work is Farjeon's Phantasy Concerto for pianoforte and chamber orchestra, published in the Carnegie Collection by Stainer & Bell. The present version is one for two pianofortes. The classical form is here condensed into a single movement; a slow movement appears as part of the 'free fantasia' section; a Finale is suggested by the jig tunes of the recapitulation; and the whole thing is bound together by means of the chief theme, a vigorous and diatonic tune given out by the orchestra against a rhythmic background of the solo pianoforte.

Throughout the work the percussive use of the instrument, an effect to which Stravinsky, Prokofiev, Tcherepnin, and others have accustomed us, is very noticeable, as also are the cross rhythms between soloist and orchestra. It is almost as if Farjeon had set out to show that an Englishman could do the thing as well as these Russians. But it is in the slow section of the work that the composer seems to be most truly himself. The music here is different in style and tone, and seems to look back to Grieg and the Romantics: it is warmer and more genuinely impulsive, and seems to speak more sincerely than those parts of the work that are consciously 'modern.' Throughout the Concerto the writing for the solo instrument is vivid and effective. Difficulties there are, and in plenty, but they are pianistic ones, and the music lies well under the hands. The work should certainly be given an early performance.

From Winthrop Rogers comes an arrangement for pianoforte solo, by Quilter, of 'Drink to me only with thine eyes,' in which Colonel Mellish's tune takes on the gestures and accents of a typical Quilter song. The thing is rather a *pièce d'occasion*, and like many similar impromptus and extemporisations, is unfitted for the test of print and frequent performance. The arrangement has distinction of workmanship, however, as this composer's music generally has, and even those who find its flavour too luscious for their taste, will admit the skill with which the dish is cooked and served. Every note is in its right place, and the whole thing is thoroughly effective.

T. A.

PURCELL'S FANTASIAS

It is comforting and reassuring to find that if on the one hand there are modern musicians whose chief occupation appears to be the gathering of darkness in the name of futurism, there are on the other hand also scholars determined to explore and examine the past more closely than has been done hitherto. Of late years the interest in past ages has quickened considerably; it is not long ago that Sir Thomas Beecham revived the operas of Mozart; the

Symphonies of Haydn provided the main interest of the most recent season of concerts under Sir Henry Wood. But we believe that the publication of Purcell's Fantasias for three, four, and five string parts, transcribed by Peter Warlock and edited by André Mangeot (Curwen), marks an event even more important than the revival of Mozart operas and Haydn Symphonies—for charming and lovable as these operas and symphonies unquestionably are, they did not add so materially to our knowledge of their composers as to cause a revision of critical opinion. If the 'Magic Flute' was long ignored, 'Don Giovanni' was not; if performances of Haydn's Symphonies were exceedingly rare, performances of his Quartets were frequent enough.

The case of Purcell is very different. The audiences of thirty years ago knew nothing more of his works than a couple of arias, often performed and accepted as a tribute due to past greatness. On the Continent he was for long but a name, and the whole attitude of musicians towards him was one of respect and deference which never concealed the profound ignorance of the man and his work. More than any other, Purcell appears to have suffered from the bane of music—the curious incapacity of lovers of one style to see anything in another. His contemporaries thought so highly of the *Te Deum* and *Jubilate* for St. Cecilia's Day that it was given every year until Handel's *Dettingen Te Deum* took its place. Why the rise of Handel's fame should mark the decline of Purcell's it is impossible to understand, unless we take into account the incalculable factor of fashion. We have a long way to go yet before we have made Purcell 'safe' for the average musician. But there are many signs both here and on the Continent that the revival is at hand, and the publication of the Fantasias is a very valuable contribution towards the realisation of that better understanding and appreciation of Purcell's long-neglected genius on which a revival must rest.

We would not be so hard on the ages which succeeded Purcell as is Peter Warlock, who, in an admirable preface, finds in the disappearance of the old consort of viols the cause of the decay of real part-writing, and of the introduction of 'that most bestial invention that ever corrupted the art of musical composition—the figured bass.' If the introduction of the violin upset at first the nice balance of the strings, it led finally to the formation of the string quartet. Changes are inevitable, and perhaps these very Fantasias will be all the more welcome for the summary breaking down of barriers which came also in accordance with the law of change and evolution. The present generation, whatever its faults, is not likely to be biased by arbitrary rules, and as it took to its heart the robust art of the Elizabethans, it must also in time deal fairly with these Fantasias of Purcell's, which, in hearty agreement with the author of the Preface, we regard as one of England's most significant contributions to the great music of the world. It is certain that what Purcell has to tell us in these string works has never been said by any other in any other age; his idiom, to the unbiased, is as fresh to-day as it was when the Fantasias were written; his art has a strength and graciousness which is all his own, and is as apparent here, where he chose as a pattern the old English tradition, as in works which to his own contemporaries might have seemed more up-to-date. We do not know of anything which modern studies have revealed that can be compared to the Fantasias

for real worth and real interest. The incredible thing about them is that they should have been left undisturbed for centuries on a shelf in the British Museum. A single performance, undertaken if for no better reason than to satisfy the natural curiosity of man's mind, would have sufficed to reveal in any age at least some of the facets of these gems.

B. V.

Gramophone Notes

By 'DISCUS'

H.M.V.

Electric recording is heard at its very best in the 'New World' Symphony, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald. I do not recall a more satisfactory set of records for clarity, orchestral colour, and range of power. (D1250, first movement; 1251 and first half of 1252, Largo; second half of 1252 and first half of 1253, Scherzo; second half of 1253 and 1254, Finale.)

Rachmaninov is not often recorded in Bach. His playing of the Sarabande from Bach's Partita in D major—one of the most highly developed of Sarabandes—is admirable. The companion piece—Schubert's Impromptu in A flat—is also a success. By the way, the Company might be more explicit in their labelling. The Bach number is simply called 'Sarabande.' Bach wrote a good many for the keyboard, and there are also some transcribed for pianoforte from other works; the source should be given (DB1016).

The first movement of Widor's fifth organ Symphony, played by G. D. Cunningham at St. Margaret's, Westminster, is of average merit so far as organ recording goes. That is to say, it fails to reproduce the clean brilliance that distinguishes Mr. Cunningham's playing. Perhaps a slightly slower pace—especially in the *con brio* bits towards the end—would have conduced to a better result (C1336).

The Bach-Gounod 'Ave Maria' may be as bad an example of vandalism as the musically righteous say it is. But it is only one of a host of artistic crimes of various sorts; it differs from most of them in being remarkably effective. It is therefore only a crime, whereas many of the others are blunders as well. It has been recorded (DB962) with Gota Ljungberg as singer, the instrumental part being shared by violin (Isolde Menges), harp, and organ (both anonymous. Why?) I fancy it would have been an even better record without the organ. On the other side, and also effective, is Franck's 'Panis Angelicus,' accompanied by organ (Stanley Roper), pianoforte, and 'cello (again both anonymous; and again, Why?).

Michele Fleta concentrates all his faults—overdone *portamento*, *rubato*, exaggerated nuance, &c.—in a record of 'Celeste Aida' and 'Una Vergine.' Few singers can give us such a *diminuendo* as can Fleta, but we don't want him to remind us so constantly of the fact (DB1053).

NATIONAL GRAMOPHONIC SOCIETY

After my recent grumble concerning the surface of the N.G.S. records, it is pleasant to be able to praise warmly the latest batch. Dvůřák's Pianoforte Quintet in A is a work too rarely heard, and is therefore a fitting object of the Society's enterprise.

It is capitably played by Ethel Bartlett and the Spencer Dyke Quartet, and the reproduction is no less excellent. The problem of balance is always more or less acute in chamber music for pianoforte and strings; it seems to have been solved here with an unusual degree of success. The ensemble leaves very little cause for complaint: it goes a bit askew at the climax midway through the fifth side, but this is practically the only fault of the kind. The Quintet fills four records and one side of a fifth, the odd side being given to an expressive piece by Joseph Speaight—'The Lonely Shepherd,' for string quartet.

Bax's Quintet for oboe and strings is a beautiful work, and the N.G.S. has done nothing better, I feel, than these two records of it. The players are Leon Goossens and the International String Quartet. It is a happy chance that the oboe is one of the most successful of instruments for recording and wireless purposes. The exquisite playing of Goossens is thus available for all the world and his wife: a few years ago it would have been heard only by the comparative handful that frequents the concert-hall. And yet there are still a few of the tribe of Partington who say that the gramophone and the receiving set are foes to music! The Mozart Oboe Quintet, recorded some weeks ago by the Society, showed the pastoral and slightly astringent character of the instrument. This Bax work is a good foil; the oboe here is a creature of moods, by turns dreamy, rhapsodic, jovial, and poetic all the time. The Finale—*Allegro giocoso*—is irresistible. As was implied above, the surface of this lot of records shows a marked improvement; only in some of the low-pitched muted string passages is the scratch somewhat obtrusive.

The Musician's Bookshelf

'Plainsong Accompaniment.' By J. H. Arnold.
[Oxford University Press, 12s. 6d.]

Plainsong in the English Church is gradually overcoming the obstacles set up in the last generation—*odium theologicum*, the bogies of difficulty and obsolete notation, the objection to unison singing, and, above all, the view (held even—we might almost say especially—by eminent musicians) that it was a mere relic of barbarism. (The quotations from Macfarren, given in the June and July *Musical Times*, under the heading 'Sixty Years Ago,' were an eye-opener in this respect.) To-day plainsong is increasingly used, and would almost certainly be even more widely adopted but for one factor—the accompaniment difficulty. The problem is unique in several ways. So far as mere finger-work is concerned, plainsong accompaniment is fairly easy. But the players who would be best suited by its modest technical demands have as a rule a very slight knowledge of the laws of harmony, and so are unable to improvise any kind of accompaniment—least of all one in which the rhythm and tonality are alike unusual. On the other hand, the average good player, with a ready flow of extemporaneous material, has been accustomed to think only in terms of modern tonality. To accompany plainsong really well (that is, more or less extempore) one must be as much at home with the modal system as with the major and minor scales. The player with no knowledge of harmony must use a set accompaniment; the well-equipped musician has to master the

(Continued on page 821.)

Down in yon Summer vale

FOUR-PART SONG

Words by THOMAS MOORE

Music by CHARLES WOOD

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro moderato

SOPRANO *mf* Down in yon sum - mer vale, Where the rill . . . flows, Thus said a

ALTO *mf* Down in yon sum - mer vale, Where the rill . . . flows, Thus said a

TENOR *mf* Down in yon sum - mer vale, Where the rill . . . flows, Thus said a

BASS *mf* Down in yon sum - mer vale, Where the rill . . . flows, Thus said a

Allegro moderato

(For practice only) *mf*

Night - in - gale To his loved . . . Rose: "Though rich the plea - sures

Night - in - gale To his loved . . . Rose: "Though rich the plea - sures Of

Night - in - gale To his loved . . . Rose: "Though rich the plea - sures

Night - in - gale To his loved . . . Rose: "Though rich the plea - sures

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Original version for T.T.B.B. in THE ORPHEUS, No. 356; and in NOVELLO'S TONIC SOL-FA SERIES, No. 1714

Of Song's sweet mea - sures, Vain were its mel - o - dy, vain were its
 Song's sweet mea - sures, Vain were its mel - o - dy, vain were its
 Of Song's sweet mea - sures, Vain were its mel - o - dy, vain were its
 Of Song's sweet mea - sures, Vain were its mel - o - dy, vain were its

mel - o - dy, Rose, with - out thee."
 mel - o - dy, Rose, with - out thee."
 mel - o - dy, Rose, with - out thee."
 mel - o - dy, Rose, with - out thee."

Then from the green re - cess Of her night . . . bow'r, Beam - ing with
 Then from the green re - cess Of her night . . . bow'r, Beam - ing with
 Then from the green re - cess Of her night . . . bow'r, Beam - ing with
 Then from the green re - cess Of her night . . . bow'r, Beam - ing with

its bash - ful - ness, Spake the bright . . . flow'r: "Though morn should lend her *cres.*

its bash - ful - ness, Spake the bright . . . flow'r: "Though morn should lend her Its

its ba - h - ful - ness, Spake the bright . . . flow'r: "Though morn should lend her *p*

its bash - ful - ness, Spake the bright . . . flow'r: "Though morn should lend her *p*

cres. Its sun - niest splen - dour, What would the Rose . . be, what would the

sun - niest splen - dour, What would the Rose . . be, what would the

cres. Its sun - niest splen - dour, What would the Rose be, what would the

cres. Its sun - niest splen - dour, What would the Rose be, what would the

with Rose . . be *rall.* Un - sung by thee?" Thus still let Song at - tend *f marcato*

with Rose . . be *rall.* Un - sung by thee?" Thus still let Song at - tend *f marcato*

with Rose be *rall.* Un - sung by thee?" Thus still let Song at - tend *f marcato*

with Rose be *rall.* Un - sung by thee?" Thus still let Song at - tend *f marcato*

rall. e dim.

Wo-man's bright . . . way; Thus still let wo-man lend Light . . . to the lay,

rall. e dim.

Wo-man's bright . . . way; Thus still let wo-man lend Light . . . to the lay,

rall. e dim.

Wo-man's bright . . . way; Thus still let wo-man lend Light . . . to the lay. Like

rall. e dim.

Wo-man's bright . . . way; Thus still let wo-man lend Light . . . to the lay.

rall. e dim.

p

Più tranquillo

Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall

Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall

p

stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall

Like stars, through heaven's sea, Float - ing in har - mon - y, Beau - ty shall

Più tranquillo

rall. cres.

glide a-long, beau ty shall glide a-long, Cir - cled by Song.

rall. cres.

glide a-long, beau ty shall glide a-long, Cir - cled by Song.

rall. cres.

glide a - long, beau - ty shall glide a - long, Cir - cled by Song.

rall. mf cres.

glide a - long, beau - ty shall glide a - long, Cir - cled by Song.

rall. cres.

f

(Continued from page 816.)

principles that govern plainsong accompaniment—a ready use of the fitting kind of harmony and a knowledge of the rhythmic bases of this old music.

Mr. Arnold's book makes provision for both classes of player. The novice will find accompaniments for many antiphons, introits, and sequences, the traditional Credo, several complete settings of the Communion Service from the 'Ordinary of the Mass,' about thirty of the most-used hymn melodies, and (most useful of all for beginners) a set of harmonizations of all the psalm-tones and endings, including the solemn forms for Benedictus and Magnificat. For the skilled organist to whom plainsong is a new field there is a detailed and lucid exposition of principles, helped out by numerous music-type examples. The book is therefore both a primer and a collection of accompaniments, the latter serving for actual use or as models. This blend of the theoretical and practical makes it the biggest and best English work on the subject.

Mr. Arnold does well to begin by pointing out that

... the only door through which the organist can attain to any degree of excellence in the accompaniment of plainsong is a vocal one, and from the first he must learn to sing the melodies.

He adds that the organist should also sing them

... from their own traditional notation. This course is essential, as by it alone can the right rhythm of the chant be really captured.

Many of us will regard the ability to sing from the old notation as desirable rather than essential. Provided that the modern notation of plainsong be in quavers only, we see no practical objection to its use. It is not difficult for a singer to regard quavers as having no definite time-value; the difficulty arises (and is almost insuperable) when he is faced with a mixture of minims, crotchets, quavers, and semi-quavers, as in the editions of the late Rev. J. B. Croft. Faced with four kinds of notes, the performer finds it hard to ignore their relative time-values. After all, the traditional plainsong notation employs even more than four note-signs, and the performer can surely grasp the simple fact that both the quavers and the various plainsong notes vary in time-value according to the words. We have heard good, free plainsong singing from the quaver notation, and stilted singing from the traditional. Clearly the vital factor is not the notation, but the performer's grasp of the principle that the rhythm, of plainsong as a rule—certainly of the psalmodic and other simple forms—is determined by the text.

We are glad to see this point made very clear by Mr. Arnold. In his excellent chapter on Rhythm, he quotes a phrase from the 12th-century Creed that, as it stands, has no rhythm of its own, being merely a string of eight notes. But this phrase occurs frequently throughout the Creed, and with the varying accent of the text it ceases to be an abstraction, and takes on several well-defined rhythmic shapes. This flexibility could be demonstrated over and over again with psalm-tone and hymn melody, and it is this unique adaptability that gives plainsong its infinite variety. The oft-heard assertion that it is monotonous is simply contrary to a fact that can be missed by no ear that is alive to rhythmic nuance. If ever there was a time when plainsong ought to make a wide appeal, it is to-day, when the world is rhythm-mad,

Not only the novice is sometimes puzzled by the tonality of transposed melodies. Mr. Arnold gives a chapter to the question, and makes it as clear as it can be made. Incidentally, such chapters as this show the inadequacy of the rough-and-ready rule sometimes put forward to the effect that if the accompaniment of plainsong be diatonic, no more need be demanded. No more, certainly, if the modal system, with its great variety and significance, is to be scrapped. But while modal harmony is diatonic, diatonic harmony may be anything but modal. Is nothing lost, for example, when a melody in the Dorian Mode is harmonized entirely in C major, as is often possible? To-day there is a marked revival of interest in modal writing, and the recommendations laid down in this book are not unreasonably strict. Not many years ago, however, the author would have been called a pedant or a faddist.

We have already alluded to the wealth of illustration in this book. The examples show the astonishing variety that may be achieved with simple material—a valuable lesson for musicians generally. A capital feature is the inclusion of harmonizations consisting of sustained chords in the upper half of the manual, for use during the singing of boys' and women's voices. The possibilities of this delightful effect have hardly yet been realised by most accompanists. Good examples are to be found in 'Songs of Praise,' by (we believe) the author of this book.

Plainsong accompaniments are notoriously difficult to put on paper: many that sound beautiful have a way of 'looking bad' in cold print. The casual reader must, therefore, not judge this part of the book by the eye.

In discussing the lay-out of a psalm in chanting, Mr. Arnold holds that the Gloria Patri should be treated 'in precisely the same way as the ordinary psalm verses, *i.e.* in strict rotation, just as it happens to fall.' If the Gloria be regarded as a part of the psalm, this is logical enough. But is it not rather a chorus, tacked on for the double purpose of Christianising the psalm and of providing the effect of finality? If so, it should surely be sung full. The method suggested by Mr. Arnold often leads to the final half being sung by the two chanters (or by boys' voices, when the men-and-boys plan is used). This is an anti-climax, and is not made good by the 'Amen' being sung full, as is sometimes done.

We have often heard a jubilant psalm peter out miserably when a couple of tame cantors had sung 'As it was in the beginning,' after a big choir and congregation had lifted up their voices in 'Glory be.' There is no principle involved in details of this sort; it is simply a matter of common sense. We have to choose between a musical effect that is always natural and good, and one that is generally weak and inconclusive.

There are many other points that we should like to discuss—almost all in entire agreement with the author. But this review is outrunning its space.

Considering the nature of the volume, with its mixture of text and illustration and its lavish amount of music-type, both plainsong and ordinary, there are astonishingly few slips. On page 86, in the second of the examples, we feel sure the bass should begin with two A's, a quaver and minim tied; the A C printed makes a progression with the voice-part that is surely not intentional. On page 137, top stave of line 3, the quavers for 'the

death of' should be F G F not E F E. In this example, by the way, the *caesura* is placed before the word 'hell,' as in the 'English Hymnal.' In performance it always comes after the word. Apparently the break occurs at that point in the Latin. The translation in 'Songs of Praise' enables it to be made effectively at the original place. It seems a pity to retain the bar-line at a point where it cannot be regarded without making nonsense of the text.

The prime merits of this admirable work are its comprehensiveness and practical nature. One feels that everything set down has first stood the test of actual use during some years of regular service-playing. There is the right note of enthusiasm, too—a note that is sounded at the outset of Mr. Geoffrey Shaw's delightfully intimate preface—for a preface it is, despite his anxiety to confine it to a letter to 'My dear Jack.' Mr. Shaw himself has had no small share in the work, as is acknowledged by the author. It is pleasant to think of this pair of co-workers at St. Mary's, Primrose Hill, laying their heads together and pooling their ideas to such good purpose as is shown in this manual.

'The Way to Sing.' By Frantz Proschowsky.

[Birchard, Boston. Hawkes, London, 10s.]

'McDonough-Chevé Method of Sight-Singing.' By Anne McDonough.

[Philadelphia, 2107, Walnut Street, 1 dol. 50c.]

New books on singing are continually being produced and are, presumably, bought and read. Mr. Proschowsky has nothing strikingly fresh to say in 'The Way to Sing,' and his somewhat slim volume of a hundred and thirty-one pages contains far too much of such slipshod writing as the following:

Any of these named methods [of breathing], or all of them, if cultivated separately for the purpose of performing tests of muscular strength, such strength, if applied to the voice as so-called 'support,' would prevent the tone from responding with perfect freedom.

The student, nevertheless, will find much sound advice. Particularly helpful and suggestive are the sections dealing with *pianissimo*, *crescendo* and *diminuendo*, *staccato*, the trill, and the mental side of singing. For those who need it there is a brief description of the vocal organs, with illustrations by the author. The book also includes a number of exercises, several of which, practised as directed, should prove useful in developing *pianissimo*, *staccato*, and the trill. There is a misprint in the last exercise, on page 129, where the four D's should be B's, and in Ex. 30, page 130, where the notes of the third triplet should be E G E.

Miss McDonough's book is planned primarily for adults. The lessons here outlined, we are told, have been developed through many years' experience with the Philadelphia Public Sight-singing Classes, and are largely an adaptation and condensation of the Chev  method. The subject is treated very thoroughly, and the exercises are well graded throughout. The course is divided into sixty-five lessons, each lesson consisting of six sections—intonation (the singing of scales and intervals without any time-signature), time, dictation, sol-fa, theory, and part-singing. Rounds are freely used from the commencement, and each lesson concludes with a new reading exercise in two-, three-, or four-part singing, with words.

G. G.

'Counterpoint for Beginners.' By C. H. Kitson.
[Oxford University Press, 4s. 6d.]

'Students' Counterpoint.' By Charles W. Pearce.
[Winthrop Rogers, 5s.]

It is significant that both authors begin with a defence of strict counterpoint as a study. Dr. Pearce's was written about fifteen years ago—his book is now in its eleventh edition—and is largely based on an analogy between counterpoint and logic. It still makes good reading, and offers abundant proof of the value of counterpoint as musico-mental training. Since Dr. Pearce's book first appeared, the subject has been violently attacked, sometimes reasonably, more often unreasonably. As a result, strict counterpoint has practically disappeared from some syllabuses in which it formerly played a prominent part. Indeed, the present reaction is no doubt largely due to the exaggerated importance attached to it by many examiners in the past. The reaction has, of course, gone too far; and no doubt the pendulum will now swing back—reasonably, let us hope: for nobody can examine the compositions of young students whose teachers have 'spared' them the rigours of strict counterpoint without being conscious of crudities of a type that the old-fashioned training would have prevented. This is especially true of the faults arising from a poorly-developed sense of tonality. In fact, it is hardly too much to say that the path to harmonic security is best won through the severities of counterpoint. Dr. Kitson makes out a good case for the study of this unpopular subject. Its unpopularity, indeed, is some evidence of its value. Are scales and five-finger exercises popular? And are they dispensable? The opponents of strict counterpoint mostly make the mistake of attacking it because its examples are rarely of musical value. Are harmony exercises in much better case? And, as Dr. Kitson says, even the much-maligned figured-bass is not attacked on the ground that it is not composition. Dr. Kitson adds:

I have never heard the practice of five-finger exercises, scales, arpeggios, and so on, criticised because they did not in themselves constitute a piece of music. The study of technique must be in the first instance separated from its application, and one phase must be studied at a time.

He has an answer to those who object to the semibreve *Canto Fermo*:

A 'fat row of semibreves' seems to paralyse many minds. My answer to people thus afflicted is, look at the Bach Chorale Prelude in D major, 'Valet will ich dir geben,' in which the counterpoint is twelve notes to one. No one would say that this is not composition. But the chief argument against the use of the semibreve C.F. is that men in the [polyphonic] period did not compose with a C.F. in semibreves. It is news to me that anyone ever thought they did, or that technical exercises with the semibreve C.F. represented composition.

That strict counterpoint should become less and less a subject in examinations is inevitable: the student should be tested in the *results* of this branch of technique, just as in an instrumental examination the judges look for fruits of technical exercises rather than for the exercises themselves. But counterpoint should remain as a part of the ordinary study, for its value on mental, musical, and disciplinary grounds. Dr. Kitson says, truly, that generally its opponents are people who cannot tackle it. He might have developed this point by asking if any considerable number of

musicians had in their maturity regretted having been put through the contrapuntal mill in their youth. Probably the majority would, on the contrary, express a wish that they had done even more of it, as its result had been not cramp, but freedom.

Be that as it may, it is safe to prophesy that, a decade or so hence, a good many composers and teachers will regret that their student days fell in a period when it was fashionable to scoff at the technique of composition in general, and strict counterpoint in particular.

No apology is needed for making this review a defence of the so-called 'dismal science,' seeing that the books themselves call for few words. Their excellences may be taken for granted. Dr. Kitson caters for the beginner, 'the average student who has to do some counterpoint, whether he likes it or not, whether he has much aptitude or not.' The book, therefore, goes only as far as three-part florid counterpoint. As the author says: 'There is no further technique to learn, no matter what the number of parts; it is merely a matter of license as to consecutives.' But though intended primarily for beginners, more advanced students will find it valuable as a clear and summarised exposition of principles.

The chapter on Applied Technique will convince the student of any stage (unless he be hopelessly unmusical) that this scientific laying of foundations has a practical value which speedily manifests itself.

Dr. Pearce's well-established work covers the whole ground up to counterpoint in eight parts, with appendices of *Canti Fermi* for exercises, and many examples illustrative of the rules.

'Mint Sauce, being Essays chiefly on Music to Enlighten the Ignorant and Amuse the Enlightened.'
By Katherine M. Wilson.

[Peter Davies, 5s.]

The only weak feature in this little book is its far-fetched title. Miss Wilson has a pretty fancy, and deals engagingly with a variety of topics, from bird songs to ballad opera. Six of the chapters were originally delivered as lectures for the B.B.C.; the remaining fourteen appeared in the *Aberdeen Press and Journal*. All are short, necessarily; but grouped under the heads 'Origins of Music,' 'Musical Instruments,' and 'Poetry's Debt to Music,' they have a coherence often lacking in reprinted papers.

On technical points the author is not always sound. For example, she speaks of a xylophone as an instrument of glass, and also says that song is 'a poem in verses made to fit a repeated tune'—a definition that would rule out the bulk of the songs of the great composers. But she has something more important than exact knowledge; her book is full of vision and suggestion, and as a natural result she is at her best in discussing poetry.

A publisher's note gives a brief autobiographical note, by the author, in which she tells us that her hobbies are music and hockey. She says little of her musical powers, but records with proper pride that in hockey she has played for Aberdeenshire and Kincardineshire for the last four years, and has been reserve left inner for the North of Scotland. We hope she will score many a good goal, and end by becoming an international. She ought certainly to achieve distinction in musical literature, for 'Mint Sauce' is one of the most refreshing little books we have met for a long time.

'Elementary Harmony.' By C. H. Kitson.

[Oxford University Press, 10s. 6d.]

Parts 1 and 2 of this volume appeared in 1920, the student being taken to the threshold of chromatic harmony. The new Part completes the survey of harmony as practised by composers up to Brahms. 'This technique,' says the author in his Preface, 'is now practically a dead language'—which is true enough in a sense, though it seems difficult to realise in the face of the fact that the great bulk of live masterpieces are the product of it. There are, however, as Dr. Kitson adds, two good reasons for still teaching it: (1.) 'The new technique is not yet sufficiently settled for the formation of any systematised theory'; (2.) 'Students ought to understand the technique of the various periods.' Like its predecessors, Part 3 is admirable as a piece of exposition, with lavish music-type exercises. It treats of chromatic supertonic sevenths, ninths, and thirteenths, chromatic tonic discords, the chief chromatic triads, the augmented sixth, and pedals. The book ends with two chapters dealing with the writing of accompaniments and simple variations for pianoforte. The frequent requests we receive for advice on the former subjects show that guidance is badly needed. Nothing could be better than that given by Dr. Kitson.

'The Evolution of the Pedal Organ, and matters connected therewith. By Charles W. Pearce:

[Office of Musical Opinion, 2s.]

Here is a concise and very readable account of the growth of the factor that, more than any other, gives to organ music its great range of scale and texture. If a reader thinks this is an exaggerated estimate of the pedal organ, he has only to imagine Bach's organ music written for the limitations of a pair of hands. And if he needs more solid evidence, any of Bach's big organ works played in a pianoforte transcription will serve. The fact that England was nearly four hundred years late in adopting the pedal organ was largely responsible for our belated knowledge of Bach, besides hindering the development of English organ music. Even when pedals were introduced, they made very slow progress. Thus in the first decade of the 19th century only ten among twenty-eight Cathedral organs had pedals of any kind, and of these only two (Westminster and Lincoln) had independent pedal pipes. Later, economy was responsible for what were known as 'return pipes,' which led to the pedal pipe of lowest pitch being attached to a note in the middle of the keyboard, a pipe of medium pitch being sounded by the lowest key! Dr. Pearce shows in notation the grotesque effect of the subject of the 'Giant' Fugue played on a pedal-board with 'return pipes.' Perhaps it was as well for Bach's progress in this country that few organists at that time could, or would, tackle the Fugues.

Dr. Pearce's little book is full of interest for the organ enthusiast.

'Progressive Melodies for Harmonization.' By Harold Colombatti.

[Bosworth, 2s.]

Students of harmony will find suitable material for practice in Mr. Colombatti's collection. There are a hundred and fourteen melodies, arranged progressively in groups under two main headings—diatonic and chromatic. Passing-notes are freely used, and modulation is introduced at an early stage.

G. G.

Wireless Notes

By 'ARIEL'

A series of debates on some vexed musical questions would be both instructive and diverting. But they should be real debates, and if the combatants are limited to two, they must be able to keep the ball in the air. The debate on the alleged absurdity of opera consisted mainly of two long speeches—and too long speeches as well. This not only becomes monotonous; it also involves a strain on the average listener, who has to keep all the points in mind. The discussion should be started, and thereafter cut, parry, and thrust should be the order. Think of the stimulating arguments that constantly occur whenever two or three musical critics are gathered together! An occasional half-hour of this sort of thing would be a popular turn. There is no better way of exposing the pros and cons of a question, and it also appeals as a combat.

I am glad to see in *The Times* some letters suggesting that details of 'My Programme' concerts should be published beforehand in the ordinary way. What point is there in keeping listeners in a state of wonder as to what is coming next? If we could be sure that the music would be uniformly good or bad the case would be different; but we can't. For example, I recently switched on for a programme chosen by (I think) 'A Man in the Street.' He raised high hopes by leading off with one of the standard operatic overtures, and then descended, via a few threadbare pieces, to such things as 'Down in the Forest.' I was probably only one of many hundreds who wasted about an hour in speculative listening, only one item proving to be worth while.

True, one correspondent wrote approving of the element of suspense and surprise. But he is clearly a gambler, and with no discrimination. All is fish that comes to his net—the 'Meistersinger' Overture and 'In a Monastery Garden'; 'Love is a bable' and 'Ain't she sweet.' But he is in the minority. Most of us, warned beforehand, can arrange our evening so as to hear the Wagners and escape the Ketèlbey.

The 'prize-packet' idea is as pointless in a 'My Programme' concert as in any other—more so, in fact, for an ordinary concert would be designed to cater for a definite section of the musical public. It might consist of good or bad music, but not of good and bad: it would be all prizes or all blanks, according to the point of view. But the programme compounded by 'A Man in the Street,' 'A Middle-Aged Man,' or what not, generally mixes blanks and prizes in a way that suits nobody who has definite likings. My annoyance at being switched from Wagner to Ketèlbey is mild beside the fury of the low-brow who is asked to listen to Ketèlbey and Wagner, instead of to Ketèlbey and Horatio Nicholls. So let us have no more of this childish game of 'open your ears and shut your eyes.'

Apropos of this, I have a small grumble concerning the *Radio Times*. Quite a lot of musical events have recently been announced without details of any kind, yet space can be found for such absurdities as a picture of the 'Lady tenor' standing at a grand pianoforte in such a way as to be reflected on the inside of the upraised lid, with the witty title

'Reflections at the Piano.' (Ha! Ha!) Another large illustration showed us a dance band conductor at work with his grinning performers.

Portraits of broadcasters are of interest, and we welcome a sprinkling of other illustrations. But feebly-humorous pictures and captions should not be allowed to rule out the information which is the *raison d'être* of the journal.

There has been warm debate in several daily papers concerning the broadcasting of organ recitals. As usual, the browless ones objected to any kind of organ recital other than those from picture theatres. But the instruments in kinemas are not organs, and the music played on them is rarely organ music. Attempts are being made to invent a name for the ingenious machines that are at present called organs. For example, there are the 'Unit-Orchestra,' the 'Kinestra,' and the 'Clavorchester.' These, however, are by way of being proprietary names. The cinema organ is really a one-man-band, but we can hardly use that term as a label. I suggest 'Kinemorgan,' or 'Kinegan'; the peppy quality of the latter makes it suitable for use in connection with the 'movies.'

There is about as much likeness between a so-called organ recital by Mr. Foort, at the New Gallery Kinema, and one by Dr. Darke, at St. Michael's, Cornhill, as there is between programmes played by the Savoy Orpheans and the Queen's Hall Orchestra. In fact, organists object (rightly, I think) to these New Gallery recitals, because they give the public a totally wrong conception as to organs, organ music, and organ playing. They should be announced as 'Music from the New Gallery Kinema, played by Mr. Reginald Foort.'

The grouchers who complained of the 'endless stream of organ recitals' had a neat reply from the pen of Mr. W. F. H. Blandford (a writer whose articles on brass instruments will be remembered by *Musical Times* readers). Mr. Blandford showed that the 'endless stream' consisted actually of two hours and twenty minutes per week!

The article on 'Announcers' English,' in the *Radio Times* of July 22, seems to have been received with calm, although some of it is open to question. The phonetic spelling was fussy and unsystematic, for one thing. Any pronouncing dictionary could have provided the B.B.C. Advisory Committee with a good simple model. Is it necessary, for example, to make such a business as this of 'casualty'?—'kazyewälty, not kazhewälty.' Nobody is in doubt as to whether the *c* is hard or soft, so why the *k*? And if the point is the accentuation of the first syllable at the expense of the third, there is no need for 'yew,' and still less for 'hew.' Presumably 'cäs-u-äl-ty' is too straightforward for the Committee. Again, why is 'zoology' phoneticised in two ways, once with a *g*, and once with a *j*? To add to the confusion, the printer takes a hand with a really jolly effort—'zujolical'! I hope Mr. St. John Ervine has duly noted that the B.B.C. has thrown its weight on the side of truly refanated speech. It will have as little truck as possible with the poor letter *r*. Thus, in my innocence, I had thought that 'ordeal' was pronounced as spelt. But no: I am bidden to shed my coarseness and say 'awdial.' But what's the matter with 'or'? Do the Advisory ones say 'you aw me'? Do they, in their convivial moments, awder a drink? Do they speak of the awchestra? Dictionaries are divided as to

whether the accent should fall on the first or second syllable of 'ordeal'; but they are agreed that the first syllable is 'or,' not 'aw.'

In regard to 'wont' ('use and wont'), the Committee evidently favours 'wunt,' which has good authority—though the 'British Empire Universities Modern English Dictionary' (1914) gives 'wōnt.' But the Committee will confuse some readers by its phonetic spelling 'wount,' which looks perilously like a cross between the pronunciation of a Cockney and an over-refaned announcer. Can it be that, after all, it wishes us to say 'wownt,' instead of 'wōnt' or 'wo-unt = wunt'? Perhaps so; for, judging from the examples by Mr. Osbert Sitwell, and at least one of the announcers, there is no ō sound in English. Thus 'gold' becomes 'gowld,' 'no' is pinched into 'naow,' and so on. Better a good homely pronunciation with an occasional rolled *r* and over-broad vowels, than this sort of thing.

One more point: 'infinite,' we are told, is 'Infīnite, not in-fine-ite, except where metrical considerations require this pronunciation.' But do these considerations ever call for the long *i*'s? Surely not. We already suffer at the hands of choirs who consistently say and sing 'in-fine-ite'; this dictum of the Committee will confirm them in their folly.

I do not apologise for discussing this question in a musical journal. Musicians, more than most folk, ought to be interested in the matter. Above all, they should protest on every possible occasion against the tendency of singers and B.B.C. announcers to weaken the language by shirking good plain vowels, and by being afraid of the letter *r*. We don't want 'orrrrdeal,' of course; but it has at least strength and character (or, as an announcer would say, 'character'), which 'awdeal' has not.

The formidable names of the B.B.C. Committee need intimidate no one. Their findings are interesting, but not conclusive. On such points as those discussed above, the plain man with a fair share of common sense, a good pronouncing dictionary, a dislike of the finicking, and no bump of reverence, may snap his fingahs at them.

Occasional Notes

The matter of finishing the 'Unfinished' Symphony has produced further letters in *The Times*. A long statement from the Columbia Graphophone Company director in charge of the competition (or, as he puts it, amply, 'Director, Schubert Centenary') leads off with imposing particulars as to the committees formed in various countries, capital being made of the names of the distinguished dead as well as the living. Thus:

For the German zone the Allgemeine Deutsch Musikverein (founded by Franz Liszt) has accepted the artistic supervision. For Italy, the venerable Accademia di Santa Cecilia, founded by Palestrina, is the artistic trustee.

Why drag in Liszt and Palestrina? However, let us examine the reasons for the competition:

What motivates the attitude of these societies and committees? It is the instinct of the old 'guild' in guarding the integrity of its craftsmanship and the perfectly human and understandable curiosity of the competent who perceive in this contest a divining rod to plumb the living capacity for melodic invention. But their vision extends beyond these considerations. They have approved the more basic social purpose

of acquainting the masses, especially in smaller centres, with the 'Unfinished' Symphony during Schubert's Centenary. The hope that out of a world-wide effort a composition of the first order will emerge is separate from the assured educational value of the plan, in bringing the Schubert work, as it stands, within the hearing of millions who have not heard it.

With due respect to the director of centenaries, we cannot believe that all the two hundred distinguished committeemen are 'motivated' by anything of the sort. A liberal supply of the old guild spirit would have led them to turn down the project; and 'the living capacity for melodic invention' may be 'plumbed' without all this elaborate machinery. In fact, the plumbing process is always going on mechanically. A composer writes as well as he can, and if he has any melodic invention it will out as surely as murder. In this matter of achievement, as in all others, every man may be said to be his own plumber.

But the third reason perhaps touches the limit of fatuity. The 'Unfinished' Symphony is already one of the best known and most popular of works, and, thanks to the gramophone and the wireless, there is now no centre of population so small or remote as to be deprived of frequent hearings of it. In fact, it is over-played rather than neglected, and the Centenary year would have produced countless performances without the aid of the Columbia Company.

The letter goes on to quote precedents, most of which have no bearing. For example, Süssmayer's completion of the Mozart 'Requiem' was largely based on sketches and a knowledge of the composer's intentions. Moreover, Süssmayer was a contemporary, using naturally the idiom of Mozart. What kind of job would he have made of it had he been born a century later?

The writer concludes by saying that 'the one precaution in matters of this kind is to make sure that the spirit of reverence is not mere lip-worship, but will inform the undertaking,' and on behalf of his associates of the Columbia Company he gives a 'solemn pledge that the watchword of the contest will be "reverence and ever more reverence."' We welcome this change of heart, because it seems pretty clear that the watchword of the scheme at the start was 'advertisement and ever more advertisement.' We welcome any project that will stimulate musical life, but we object to the art being used as a basis for advertising stunts. The much-paraphrased sending of a messenger boy across the Atlantic with a parcel of Columbia Beethoven records was a stunt; his appearance (announced on the cards of invitation) at the Columbia Beethoven Centenary luncheon was another; the 'Unfinished' competition is yet another, differing only in being bigger, and therefore worse.

However, our strictures on this aspect of the question are feeble compared with the denunciations of Prof. Tovey on the purely æsthetic side. In a letter to *The Times* he begins by pointing out the weakness of the Venus de Milo analogy. He agrees with Sir Walford Davies that 'it would be a useful exercise for students to restore the arms' of the statue; but, he asks, 'would it be a useful exercise to 'restore' a lost panel of a triptych in which each panel is complete in itself?' He goes on:

The connection between the three or four movements of classical sonatas is, even when psychologically profound, quite undiscoverable by any technical means. Beethoven and Schubert themselves were making rare innovations in connecting the movements by actual theme, but with a clear conception that they thereby rather enhanced the independent completeness of the movements. Accordingly the two complete and perfect movements of the 'Unfinished' Symphony give no data for the unwritten remainder. The mere facts of human anatomy give abundant data for restoring the lost arms of the Venus de Milo; and a vast amount that these facts leave unsettled is almost more unmistakably given by the manifest perfection of the extant work. Yet the margin of uncertainty (which includes the possibility of such trifles as a shield and a pair of wings) is terrifying enough to prevent art patrons from arranging competitions for the completion of that statue. For a finale to an unfinished classical symphony there are no more data than there are for a lost song or a lost poem.

At this point Prof. Tovey's patience gives way; he can no longer suffer fools gladly:

If the problem of this Schubert competition is, as we have hitherto assumed, simply to provide the unwritten movements of the 'Unfinished' Symphony, it is a barbarous and ignorant proposition such as makes one blush for the musicians who can be persuaded to adjudicate upon it.

Having thus relieved his feelings, he admits that there is another problem concerning the Symphony to which Sir Walford Davies's remarks would apply 'in a way consistent with the strength as well as the breadth of his mind':

While the extant movements of the Symphony give in themselves no data for the rest, Schubert did, in fact, sketch three-quarters of the Scherzo; and the sketch is now accessible to all students in the Philharmonia pocket score. The problem of executing this sketch is interesting and reasonable. It is neither so large nor so loose as the problem of the Venus de Milo; and Schubert has left other sketches of his last instrumental works, including the extant movements of the Symphony and the last Pianoforte Sonatas. From these other sketches one can learn the ways in which the finished Scherzo would probably deviate from its sketch.

Nevertheless, he has no sympathy with the project of supplying a finale, and he would not submit his views to a board of adjudicators that would consent to officiate in such a matter. But, he continues:

I have no hesitation in submitting to *The Times* my opinion of where a very near approach to a real finale can be found. If I were condemned to supply one, I would orchestrate the Rondo in B minor for pianoforte and violin. The orchestration need not be sillier than other orchestrations of violin sonatas; and the form, style, length, and garrulity are exactly those of Schubert's typical finales, and are on a symphonic scale.

But he holds that the Schubert of the 'Unfinished' was 'tired of relapsing from sublime openings to picturesque passages and garrulous developments.' The two completed movements of the Symphony do not fall away thus; they are picturesque, but 'always in touch with the sublime.' Their mood, however, does not call for a finale 'of grotesque power like that of the C major Symphony'; and Schubert ('who never failed to produce any but early works') apparently realised that the adequate conclusion was beyond him:

Even the scherzo, which has a magnificent theme, was allowed to remain unscored, two movements being in this case more complete than three. The finale that

was needed was of an unknown type which Schubert might have perfected if he had lived at least ten years longer. We should certainly value the symphony less if the B minor Rondo were its finale; but it would at least give us something that was in Schubert's mind and would show us with singular accuracy why the Symphony is 'Unfinished.'

The tall talk about 'motivation,' 'reverence,' 'plumbing the living capacity for melodic invention,' and so forth, is made to look decidedly cheap by Prof. Tovey's logic. We wish some Schubert enthusiast would reprint his letter in full, and send copies to the two hundred international jurymen, the Vienna Society of Friends of Music, and all others concerned in this fantastic piece of advertising.

Two important organ-loft changes have to be noted. Sir Walford Davies goes to St. George's Chapel, Windsor, in September, and Mr. Sydney Nicholson has resigned from Westminster Abbey. Sir Walford's appointment had been generally expected, and the return of such a born leader to church and organ music will be welcome. Mr. Nicholson's retirement caused a good deal of surprise. His nine years of office have been fruitful in several ways, e.g., the formation of the Westminster Abbey Special Choir, which has given fine performances of great choral works, many of them neglected or unfamiliar; the holding of congregational practices before service; the organization of a double rota of boys for the choir, &c.

Mr. Nicholson's retirement is due to his desire for more time to devote to outside work. In particular, he is anxious to go ahead with the scheme for a training school for parish church organists, which was discussed in our issue of June. The Abbey loses, but the Church as a whole gains by the release, for wider purposes, of Mr. Nicholson's great organizing ability and driving power.

In judging the prize for viola solo at the National Eisteddfod, Prof. Granville Bantock prophesied dolorously and short-sightedly about the viola. He deplored its neglect, and said that as cinema orchestras have now decided to oust it in favour of the saxophone, he felt sure that in twenty years' time there would be no viola left in the country. But one feels disposed to ask, Does the last word in these things rest with cinema orchestras? It would be strange indeed if all composers were to decide to deprive themselves in future of the valuable tone-colour which a viola gives; and it would be stranger still if all orchestral works and works of chamber music which cannot be played without violas were put on the shelf. And, after all, is it safe to assume that the present craze for the saxophone will last for ever?

We are not in the least surprised to hear that the publication scheme of the Carnegie Trust is to be dropped. It has been a noble failure, not because the administrators have failed in anything that might have brought success to it, but because the musical profession has not backed it up. A Carnegie award has not been accepted as a sufficient reason why a work should be played, or sung, or bought, or put in a programme, and the plain fact has to be faced that the kind of music that floats to the top in a competition of this sort is not the kind that enjoys a vogue. It may be true that 'the composer has a distinct sense of style and shows great ingenuity in the development

of his themes,' and whatever else the judges may set down to his credit. However high his accomplishments (and the accomplishments of some of our young men of to-day are a never-ending source of admiring and envying wonder), and however meritorious his work, people at large want something more, and perhaps something less, than this before they will make a fuss of a piece of music. That little something the average Carnegie published work seems to miss—dare we hint at a surmise that the learned and wise judges are also apt to miss it when it passes before them? It is well-known that the stuff which makes first-class music what it is, does not always go with a sense of style and great ingenuity in the development of themes, &c., and, for this reason, the judges may not have noticed it when it was there. Probably it was never there—let us believe in the judges to that extent. The fault in the end lies with the composers for not being geniuses. But, then, geniuses do not need philanthropic schemes to help them along.

The works to be published as a result of the recent Carnegie Trust competition are an *Elegy for orchestra*, by S. H. Braithwaite; 'Variations, Intermezzo, Scherzo, and Finale,' by C. V. Hely-Hutchinson; a Scottish Suite for four violins and pianoforte, by Jeffrey Mark; and a Double Fugue for orchestra, by Robin Milford. The last competition under the present scheme closes on December 21. Works should be sent to the Trust Offices, East Port, Dunfermline. It is not yet known what alternative scheme is being arranged for next year.

The conductorship of the Royal Philharmonic Society of Sydney is about to fall vacant, and applications for the post are invited. The Society is the oldest established and leading choral society in New South Wales, and offers fine scope. Full particulars may be had from Messrs. Novello, 160, Wardour Street, W.1, to whom applications for the post should be sent not later than October 1.

A correspondent sends us a recent copy of the *Winnipeg Mirror*, wherein we find reprinted in full, without acknowledgment, the article on Beethoven's Chamber Music, by Mr. Dunhill, which appeared in the February issue of the *Musical Times*. We are so accustomed to seeing articles 'conveyed' in this way that we should make no comment but for the naive method employed in this instance. The article appears in the section of the paper known as the 'Musical Merry-Go-Round,' under the caption 'Dunhill on the Beethoven Quartets':

Despite the fact [begins the Merry-go-rounder] that, along with his other colleagues, he is slaving away from nine in the morning till eleven at night at the phenomenally successful Manitoba Musical Festival now in progress, Mr. Dunhill yet finds time to gossip on diverse matters appertaining to music. Being familiar with this weakness of his, and also, of course, aware that Mr. Dunhill is one of the greatest authorities on chamber music in the world, one pinned him into a corner the other day (a willing victim) and set him going on the inexhaustible topic of Beethoven and the quartets. 'I wish,' said this very charming man, 'that you could have been in London recently to have heard the Léner Quartet play the whole of the Quartets. A great combination, this Léner one, and we were afforded an unparalleled chance of forming a comprehensive estimate of Beethoven's creative powers.'

Mr. Dunhill then proceeded to repeat the whole of his *Musical Times* article. As the feat of memory struck us as being possible rather than probable, we are not surprised to hear from Mr. Dunhill that he gave no such interview. It is, of course, all to the good that his excellent discussion of Beethoven's chamber music should reach an even wider public than that catered for by the *Musical Times*, but an obviously faked interview is a clumsy method, besides being discourteous to the author and publisher of the article concerned. However, we bear no malice, and shall continue our policy of reprinting nothing from the *Winnipeg Mirror* without due acknowledgment.

Among the announcements for the coming season is a series of three chamber concerts to be given by Mr. Gordon Bryan at Æolian Hall on September 28 (8.30), October 12 (5.30), and October 26 (5.30). Mr. Bryan, as every listener knows, has been pianist-in-waiting to the B.B.C. for some time, long enough in fact for his name to become a household word. We, being listeners ourselves, have often marvelled at the apparent ease with which he runs into pianistic adventures beyond the scope of the average recital performer. So we wish him all the success that his enterprise deserves in the concert field. His programmes consist of chamber music, all of it well chosen, and Mr. Bryan will be in excellent company, the other players being the Virtuoso and Brosa String Quartets, the Æolian Players, Albert Sammons, Claude Hobday, Sidonie Goossens (for the Bax Harp Quintet), and Joseph Slater. There will be no singing.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The sixty-third Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 23, the President (Dr. W. G. Alcock, M.V.O.) being in the chair. The following members of the Council were present: Mr. H. L. Balfour, Prof. P. C. Buck, Mr. D. G. Cunningham, Dr. H. E. Darke, Mr. E. d'Evry, Dr. Eaglefield-Hull, Prof. C. H. Kitson, Dr. S. R. Marchant, Dr. H. W. Richards, Mr. E. S. Roper, Dr. F. G. Shinn (hon. treasurer), Dr. E. T. Sweeting, Mr. G. Thalben-Ball, Dr. Davan Wetton, and Dr. H. A. Harding (hon. secretary).

Among the members present were:

Messrs. H. G. Baily, S. H. Baker, W. W. L. Baker, A. E. Balkham, C. J. Ball, A. Barkus, C. Barnes, E. W. Bates, J. W. Bearder, T. W. Beckett, Miss D. Behm, Messrs. F. W. Belchamber, C. Bellingham, E. G. P. Biggs, L. J. Blake, Miss M. G. Blundun, Mr. F. W. Bradley, Miss M. Bristow, Messrs. E. Brough, Allan Brown, W. Brown, C. Burns, A. W. Burney, E. R. Carlos, M. D. Carnegie, A. Carter, Gilbert C. Clarke, F. B. Coley, Dr. M. P. Conway, Miss E. J. Cook, Messrs. S. R. Cooper, G. N. Cove, Miss F. E. Cross, Messrs. J. P. A. Crouch, F. V. Curtis, Miss V. F. M. Curtis, Messrs. W. E. Curtis, R. F. J. Darch, Miss E. A. Davies, Messrs. I. R. Davies, W. H. G. Davies, H. H. Dawes, E. H. Dougharty, E. E. Douglas-Smith, E. J. Duckett, G. H. Eldridge, F. Ellison-Jones, A. H. Essam, M. F. Eva, M. A. E. Farmer, A. V. C. Fenner, A. J. Foster, A. L. Foster, O. Le P. Franklin, N. W. N. Fryling, Miss A. Gammon, Messrs. C. W. Gill, W. A. Gill, H. Godden, F. Gostelow, A. M. Hagger, W. S. Hall, F. Harling-Comyns, J. C. Harris, A. H. Harvey, Miss D. R. Hewett, Messrs. Herbert Hodge, C. C. Hodges, W. M. Hooker, P. Hosken, F. Idle, Miss F. M. K. Ingham, Messrs. S. W. Ives, F. P. James, W. Jolly, F. E. Jones, Miss M. E. Judd, Messrs. W. E. Kirby, C. H. Knight, D. Lark, G. Leake,

Rev. H. E. C. Lewis, Miss F. G. Lindars, Mr. A. F. Linfield, Miss I. Loring, Messrs. G. T. Marriety, F. W. Marriott, W. J. Maybrey, E. W. Maynard, Miss A. M. McHattie, Dr. C. H. Merrill, Messrs. G. J. Metzler, C. J. Mitchell, Miss M. G. Noad, Messrs. S. B. O'Callaghan, S. G. Orrey, A. Orton, T. W. H. Pedrick, C. Pesker, S. Porri, A. F. Preston, H. J. Pyne, A. C. Rackham, W. Ratcliffe, W. J. Reed, L. W. A. Regan, A. V. Reynolds, Y. Richards, D. G. Rogers, A. Rooke, G. R. Russell, G. J. S. Ryan, P. G. Saunders, N. A. Sayers, Miss C. L. Scott, Miss E. A. Sewell, Messrs. E. A. Seymour, H. Shaw, Miss M. A. Sims, Mr. W. Sleightholme, Miss E. Smith, Messrs. E. Smith, E. A. Smith, H. L. Smith, Miss H. C. Smith, Miss E. R. Southwell, Messrs. J. A. Sowerbutts, J. H. Spring, Miss E. G. Springall, Messrs. H. V. Stacey, C. J. P. Stalain, A. Stark, A. P. Steward, Miss E. M. Surplice, Messrs. R. A. Surplice, E. B. Sutton, L. Tanner, A. W. Thomas, W. G. Thomas, A. W. H. Thomson, Miss K. Tower, Messrs. A. E. Tucker, T. L. C. Tull, G. Underwood, W. T. Upsher, G. C. Verney, E. G. Wade, L. E. Ward, H. Wardale, Dr. C. F. Waters, Messrs. I. J. Weatherseed, H. E. West, H. L. Weston, G. Williams, R. E. Willis, D. Wood, F. Wright, Miss M. G. Wright, and Mr. R. H. Yarrow.

The President: Before we commence our Annual General Meeting I must say a few words. I am sure I shall express the heart-felt feelings of you all when I refer to the passing of one of our dearest friends, Dr. Charles Macpherson. We looked upon him as a trustworthy leader. He always strove for the highest and the best. As an organist, as a man, and as a friend we shall never forget him. I am sure you all feel, as I do, that we have sustained a very serious loss. The Council has already sent a letter of condolence to Mrs. Macpherson, which, I am sure, will be echoed in every heart to-day.

THE SIXTY-THIRD ANNUAL REPORT

Dr. HARDING read the sixty-third Annual Report, as follows:

Your Council has the honour to report that though no striking developments have signalised the history of the College during the past year, there has been abundant evidence of the success of its work and mission.

The unanimity and co-operation of its members and the loyalty of those who have so long given the College their valued help and assistance are most gratifying and encouraging features in connection with the endeavours of the College to advance our art and to improve the status of the organist. The number of candidates at the examinations for the past year was four hundred and fifty-five, of whom ninety-five passed.

The following lectures were given at the College: Mr. B. J. Dale on 'Beethoven's Quartet in F, Op. 59, No. 1.' The Quartet was played by students of the Royal Academy of Music (by kind permission of Dr. J. B. McEwen); Dr. Harold E. Darke on 'The Choice of Church Music'; Dr. A. Eaglefield-Hull on 'In the Choirmaster's Workshop'; at the New Gallery Cinema, Regent Street, by Mr. Reginald Foort, on 'Organ Music in the Cinema' (chairman, Mr. H. Cart de Lafontaine); and at Glasgow (in conjunction with the Glasgow Organists' Association), by Dr. Henry G. Ley on 'The R.C.O. Examination Tests,' with illustrations on the organ by the lecturer.

The examiners appointed for 1926-27 were: Fellowship Paper-work—Dr. Richards, Dr. G. J. Bennett, and Prof. Kitson; Fellowship Organ-work—Dr. Bairstow, Dr. Alan Gray, and Dr. Henry G. Ley; Associate Paper-work—Dr. A. Eaglefield-Hull, Dr. Davan Wetton, and Dr. Sweeting; Associate Organ-work—Dr. Darke, Mr. Roper, and Mr. Cunningham; Choir-Training—Mr. Roper and Dr. Charlton Palmer.

Your Council is conscious that an inexpressibly sad event has cast its gloom over the whole College. The recent tragic death of Charles Macpherson affected every member of this Institution. As President, Vice-President, Examiner, Lecturer, and Member of the Council, Charles Macpherson served the College with ungrudging and unwearied devotion, and the memory of his great gifts, and his sincere and charming personality, will ever remain a precious heritage to all who knew him.

A hundred and forty-five new members were elected during the past year.

Your Council notices with great gratification that His Majesty The King has conferred the honour of Knighthood upon Sir Herbert Brewer, Mus. Doc., an old and valued Examiner and member of the Council.

Your Council has much pleasure in announcing that the Right Rev. the Lord Bishop of Oxford, the Right Rev. the Lord Bishop of Truro, and Dr. C. W. Pearce have been elected vice-presidents of the College.

The sincerest thanks of the Council are accorded to the hon. treasurer, Dr. F. G. Shinn, for his efficiency and thoroughness in managing the financial interests of the College during the past year.

Your Council desires to express its appreciation of, and thanks for, the work done by the hon. auditors, Mr. W. Glanvill Hopkins and Mr. R. H. Yarrow, and also by the professional auditors, Messrs. Pannell & Co.

Your Council feels that any words would be inadequate to express the debt which the College owes to the hon. secretary, Dr. Harding. It is to his untiring efforts and enthusiastic work that the continued success and progress of the College are largely due.

Your Council acknowledges its indebtedness to Mr. Alan Shindler, for his devotion to the best interests of the College, and for the ability, tact, and enthusiasm which characterise his services in the exercise of his office as Registrar.

Your Council recognises the loyalty and efficiency of the College staff, and commends the manner in which they discharge their duties.

The annual Report was adopted on the proposition of Mr. HERBERT HODGE, seconded by Mr. E. DOUGLAS-SMITH.

The Hon. TREASURER (Dr. F. G. Shinn), in presenting the Financial Statement for the year, said: As you all have a printed copy of the Statement in your hands, I do not propose to read it; but if anyone has any questions to ask with regard to the financial position of the College, I will try to answer them.

The Financial Statement was adopted, on the proposition of Mr. W. RATCLIFFE, seconded by Mr. BELCHAMBER.

Mr. E. STANLEY ROPER: It is my great privilege to propose the re-election of Dr. Shinn as hon. treasurer of the College. You will agree that he is pre-eminently qualified to hold this important office. We do not forget the very valuable work that he has done for the College in various ways for so many years, and I heartily propose his re-election.

Dr. H. E. DARKE seconded the proposition, which was carried unanimously.

Dr. H. W. RICHARDS: I beg to propose that Dr. H. A. Harding be re-elected hon. secretary. We appreciate his work very highly, and if affection and appreciation can repay him in any way for his hard labours and very careful attention to everything that concerns the best interests of the College, he has them in abundance.

Prof. KITSON, in seconding the motion, said: I do not think that anyone except those on the Council realise the enormous amount of work and time which Dr. Harding gives to this College ungrudgingly. In all our deliberations we have been greatly struck by his wisdom and judgment. It is a great thing to say, but we have always felt that he is the father of us all, and like a good father, he does not spoil us! I have great pleasure in seconding the proposal that Dr. Harding be re-elected hon. secretary.

The resolution was adopted with acclamation.

The re-election of the hon. auditors, Mr. Glanvill Hopkins and Mr. Yarrow, was proposed by Dr. HARDING, seconded by Dr. EAGLEFIELD-HULL, and duly carried.

Messrs. Pannell & Co. were elected professional auditors on the proposal of Mr. Yarrow, seconded by Mr. L. E. Ward.

The PRESIDENT: We have now to elect Fellows to fill the vacancies on the Council. Only two nominations were received for the two vacancies in the London representation, Mr. E. T. Cook and Mr. S. H. Nicholson, and I therefore declare them elected.

For the country we had four Fellows proposed for two vacancies. The scrutineers, Mr. Herbert Hodge and Mr. Yarrow, have delivered their report, and the votes recorded are:

Sir Herbert Brewer	... 522
Mr. Collinson	... 237
Dr. Tysoe	... 219
Dr. Ivimey	... 160

Therefore Sir Herbert Brewer and Mr. Collinson are elected members of the Council. This concludes the business of the Annual General Meeting.

DIPLOMA DISTRIBUTION*

Following the Annual General Meeting, the President presented the diplomas to the recently-elected Fellows and Associates.

The Hon. Secretary made the following announcements:

Fellowship Examination ... Lafontaine Prize, C. J. Ball (York).

Turpin Prize, A. J. Pritchard (Gloucester).

Number of candidates, 68; passed, 13.

Associateship Examination ... Lafontaine Prize, E. W. Maynard (London).
Sawyer Prize, C. Peaker (Canada).

Number of candidates, 166; passed, 43.

The following organ pieces, selected for the January, 1928, examination, were played by Dr. Stanley Marchant, organist of St. Paul's Cathedral:

Voluntary in C (Novello) ... Maurice Greene
(ASSOCIATESHIP.)

Sonata No. 6, in G (1st movement) ... Bach
(FELLOWSHIP.)

Andante con moto (4th Symphony) E. T. Chipp's
Edition (Novello) ... Mendelssohn
(FELLOWSHIP.)

Sketch in D flat (Op. 58) ... Schumann
(ASSOCIATESHIP.)

Prelude and Fugue in C minor (Novello) ... Healey Willan
(FELLOWSHIP.)

A very hearty vote of thanks was accorded to Dr. Marchant for his delightful recital—proposed by Mr. E. d'Evry, and seconded by Dr. Shinn.

The reports of the Board of Examiners were read, as follows:

FELLOWSHIP ORGAN-WORK

The Bach Chorale Prelude proved to be within the capacity of most candidates, but Dr. Harris's 'Fantasy' was usually a stumbling-block. Owing to the exaggeration of pause lengths, and the failure to make changes in tempo bear any relationship to each other, the playing of this piece was generally disjointed, and failed to sustain the interest. The phrasing was often governed by the technical difficulties rather than by the sense of the music. It was injudicious to add unmarked *rallentandos* to the large number of printed ones. Many began their *rallentandos* too soon; this applies to the other two pieces also. Candidates should remember that the worth of a musical performance is measured by the vitality of its rhythm, and that continual slowing up is a sure sign of weakness. There was the usual crop of candidates not sufficiently musical to perceive the essential character of the music. These even played *staccato* the beautiful tune in the Trio of the Sketch by Schumann. In the playing of the tests there was again an unbelievably large number of easily avoidable errors, mostly due to leaving out accidentals occurring twice in the course of one bar. In the penultimate bar of the sight-reading test there are only two crotchet chords: B flat appears in both. During one day of the examination all the candidates except one played B natural in the second chord. Many misread the quaver, dotted quaver, quaver figure of the second theme set for extemporisation by

* A list of successful candidates appeared in the August *Musical Times*, p. 736.

playing the dotted quaver as the first member of the group. Very few played correctly the bass given for harmonization. In fact, the sight-reading all through was lamentably weak.

EDWARD C. BAIRSTOW (*Chairman*).
ALAN GRAY.
HENRY G. LEY.

FELLOWSHIP PAPER-WORK

The harmonization of a Chorale in the style of Bach was not well done. The style was in a large number of cases reminiscent of certain Victorian composers. Candidates might with profit examine Bach's Chorales, and note how he generally avoids the cadential six-four. The workings of the fugal exposition were also disappointing. A correct answer, though perfectly obvious, was seldom given. And it would seem to be necessary to remind students that the portion of the subject that is in the tonic key, being answered in the dominant key, should in the answer be harmonized in the latter key. Not a few candidates attempted to add a counter-subject in B flat major to the portion of the answer that was in F major. Many counter-subjects, too, were weak harmonically. As the counter-subject never came in the bass, the workings did not reveal certain weaknesses. But it is presumed that candidates know that a counter-subject should be written in double counterpoint with the subject, and that each must be a good bass the one to the other.

The answers to the questions on choir-training, history, and the set score were generally scrappy. In particular, the answers to the history questions were unsatisfactory, and implied that candidates were just trusting to luck that their marks in other departments would pull them through. The ear-tests were not well done. A large number of candidates got the time in the two-part test quite wrong.

The orchestration was on the whole much more satisfactory. But some candidates were on the look-out for traps that were never meant, and by applying the same reasoning, instead of using their musical sense, committed further stupid errors. One would have thought bar 6 of the example to be orchestrated must have been for horns; it was seldom given their characteristic touch.

The string quartet was fairly done. There was a general tendency to over-harmonization, especially in the two opening bars. And the attempts to manoeuvre the C and C sharp in the penultimate bar showed lack of experience, musicianship, and resource.

The setting of the words with pianoforte accompaniment was the most satisfactory feature of the examination. The words were well accented, and the accompaniment generally pianistic. It was a real pleasure to find not a few candidates getting away from the commonplaces of early Victorian harmony, either by introducing a modal flavour, or by using certain contemporary devices. But examinations cannot be confined to allowing candidates to put down just what they like. The scientific aspects of the art, as for example the principles of fugal answer and of double counterpoint, cannot be ignored. And we felt in this examination that these were real weaknesses.

C. H. KITSON (*Chairman*).
G. J. BENNETT.
P. C. BUCK.

ASSOCIATE ORGAN-WORK

In the playing of the set pieces, the weak points were usually time and rhythm (notably in the Bach Fantasia and the Handel movement). The choice of stops was sometimes ill-advised, the reeds especially being too much in evidence. The standard of solo-playing, however, was on the whole rather higher than at the last examination period. The tests, as so often before, proved to be the great stumbling-block for the majority of the candidates. The score-reading was generally poor, and it is astonishing how many candidates begin (and sometimes finish) the reading-tests without realising what sharps or flats are in the signature! In the accompaniment test, time was rarely kept. The vocal part, although not actually heard, should be imagined as going on in approximately strict time. Transposition showed some improvement, but here again candidates

need to keep a more regular beat, as in accompanying the actual singing of a hymn. The examiners wish to urge, very strongly, the need for serious and systematic preparation for these important and eminently practical tests.

HAROLD E. DARKE (*Chairman*).
E. S. ROPER.
G. D. CUNNINGHAM.

ASSOCIATE PAPER-WORK

The strict counterpoint was not quite so good as last time—the seventh of the minor scale was often incorrectly treated.

In the free counterpoint greater care should have been taken in continuing the parts over the given bass. In the bars where candidates had to introduce the upper part, little musicianship was shown.

Much better ideas prevailed as to pianoforte figuration in the pianoforte accompaniment; but the harmonic progressions were often crude.

In the melody over the given bass (two-part work) very few candidates satisfactorily established the key.

The bass to the given melody was much better worked, although many candidates did not feel the importance of overlapping phrases.

The given melody, to be worked in four-part harmony, was very disappointing. Few candidates felt the implied modulations. Many were too ready to fly to the device of using a rest to escape from a difficulty, and many harmonic progressions were crude and unmusical.

In the questions on general knowledge, more real information was expected by the examiners. Several candidates were guilty of mis-spelling. Few realised that diction applied to vowels as well as to consonants, and that Beethoven's third period was characterised by his new use of the fugal forms.

The full importance of the ear-tests and their bearing on the examination results is not yet realised.

A. EAGLEFIELD-HULL (*Chairman*).
H. DAVAN WETTON.
E. T. SWEETING.

The President then addressed the meeting as follows:

THE ORGANIST AS CHOIRMASTER

The subject of my address is one of such importance to our profession, that I need hardly apologise for pursuing a somewhat well-worn path. There is a subtle connection between an organist and his choir which is not always suspected. The influence of artistic accompaniment upon a choir is of the greatest value, while careless playing will encourage slovenly singing. The young organist, on taking up an appointment, thinks first and foremost of the organ, and of the wide range of organ-music he will be able to explore. All this is natural enough, and I should be the last to damp his ardour, for have I not been through that stage of youthful enthusiasm when one thinks of churches as having been built for the sole purpose of protecting their organs from the rigours of our somewhat uncertain English climate? There exists every encouragement for the study of the organ as a solo instrument, and I think the development of the art in this country to-day quite remarkable. It is becoming more and more common to hear young players who seem to have mastered every technical difficulty, only requiring that experience which time alone can give, to make them really great exponents of our craft. The Royal College of Organists may proudly and legitimately claim a large share in having established this high standard. I have heard it said that to take a church appointment one need not be an accomplished organist. But I maintain that before one can worthily accompany even a chant or a hymn-tune, he must have mastered many of the difficulties of the instrument. You have all heard the remark, 'Oh, quite a simple service, only chants and hymns.' There are many things easier to play, provided one holds the highest ideals in such simple musical forms. We in this room know, of course, that organ playing is simple enough (Dr. Marchant has just shown us how simple it is!). It is only a matter of common sense, and a certain amount of practice! But

although fine playing is becoming so common, it is not every organist who takes sufficient trouble over the details of the Church service. If that be true (and I believe you will agree with me), how can an organist, casual in such matters, be a good choirmaster? Music is an art, and in the smallest detail should be guarded by the highest ideals. Be as brilliant as you can as a soloist, while remembering that your chief work in church is that of guiding and influencing your choir by your training, and your playing also, to give the best of which they are capable. We have but few opportunities of hearing each other at work, though I have only too frequently heard organists dragging their choirs along. This surely points to insufficient care at rehearsal, when by using the organ as little as possible you can encourage your choir to be independent of accompaniment. The revival of the Tudor Church music affords excellent practice, while its value as music is often (not by any means always) higher than much which has for so long been in vogue. It is quite possible, however, that over-insistence on such polyphonic music may blind us to the undoubted beauty of that needing accompaniment, and I for one am very jealous for our instrument. Such an anthem as 'The Lord is my Shepherd,' by Stanford, is surely worth preserving! Those of you who know the short anthem for boys' voices, 'Awake, my soul,' by one whose death we all deplore (Dr. C. Macpherson), will agree that there is room for that. Think, too, of his truly magnificent setting, in E flat, of the Communion Service! The list of accompanied Church music worthy of the name is, happily, a long one, and I urge every organist to encourage the use of every style, so long as it be worthy. The organist possesses in his instrument a valuable means of choir-training, for, by judicious choice of stops and by careful suggestion, he can convey to his choir much of the highest value. I would not advocate the adoption of the advice once given to a friend of mine when about to deputise. He received a letter from the organist, in which the following appeared as a postscript: 'Please don't forget coaxing-note!' On inquiry he found that this applied to the *Amens*! The church organ-loft has been responsible for much which is inartistic, though surely nothing worse than that. If the boys cannot pick out the top note of a simple chord, then they should be trained to do so. If by chance the priest officiating be musical, or able to sustain a note of given pitch, then leave the organ alone if you can keep your hands away. And how difficult that is! Remember that the more frequently you come to the choir's rescue, the longer are you postponing that independence which is so necessary to good singing. I am sure I need not insist on the importance of the boys' practice, for volumes have been written upon it, and advice given in lectures devoted to that subject. I think that too much is often attempted in the time available. Practise scales and exercises by all means, but remember also that a running commentary during rehearsal of service music, as to tone and pronunciation, will be of lasting value. And here I would say that pronunciation is often sacrificed to tone. Make your boys pronounce first, and then get the tone for each formation of the mouth. I remember hearing a boy being prepared in 'Jerusalem,' from 'St. Paul.' His teacher was proud of the tone, but the word came over as 'Jooroosaloorm'! This is not, however, a lecture on voice-production, and you will perhaps forgive a slight digression on a subject so important to us. The organist whose duties include those of choirmaster must bear in mind the importance of personality. It does, indeed, enter very largely into his work. He must gain the boys' respect, take an interest in their youthful ideas and pursuits, and never allow a chance of encouragement to go by. If they sing well, by all means acknowledge it, but let them feel that the least they can do must be their best. At practice try, good-humouredly, to illustrate your methods and their attempts at obeying them. Aim at eliminating the bad, and you will be surprised at the amount of good lying fallow. I have never forgotten the delight of the St. Paul's choristers, at practice one day, at a remark of Dr. Macpherson's. He had a wonderful way of coining phrases appropriate to the moment. A boy was producing tone quite foreign to the fine St. Paul's tradition. Dr. Macpherson said, 'Who is that with a *contralto* aunt sort of tone?—please don't.' Get the boys to take an

interest in the organ, and have them, two or more at a time, into the organ loft, to see how it is done. They will then think of you when singing; and these visits to the organ-loft have frequently led to the choristers taking up playing, their experience gained in the choir-stalls proving invaluable to them if and when they become organists. Now, turning to the men (especially the tenors)! If ever tact were needed it is in this direction. I think the first essential is to gauge their abilities, and then to expect no more of them than is fair and reasonable. Just as in the case of the boys, hastiness and impatience are useless, and will only daunt them. If at rehearsal you can get them to realise the importance of details, you will have achieved much, and results will soon establish their confidence in you. Their musical efforts mean much to them, and encouragement and a kindly word are far better than a disparaging remark. Make them colleagues in a common cause, viz., the careful and devout rendering of their musical part of the service, however simple it may be. Get them together for the practice of madrigals and glees. Such work is invaluable. There is another aspect of our work which I approach with some trepidation. I mean the congregation. On such a controversial subject I would say little, beyond admitting that its well-meant enthusiasm is not always well-directed! We have all suffered, and do suffer. Musical education is making great strides, but has much to do before a congregation can either contribute intelligently, or, realising its limitations, refrain altogether. You could hardly expect a congregation of trained singers scattered over the area of a church to do much without rehearsal. Something is being achieved in this direction, and in many ways with good results, by holding congregational practices. It is the ill-judged contribution of a too-enthusiastic member of the congregation which is so disturbing to choir and organist. I fear there is seldom a way out of that difficulty. I remember a case at the Abbey years ago. The afternoon service was frequently brightened by the efforts of a certain visitor who came armed with a fruity tenor voice and a dominant seventh. He introduced these into every Amen which was the perfect cadence. Sir Frederick Bridge was ready for him, and had the Amen changed to the plagal cadence, when all, of course, fitted admirably. But the visitor gave up attending, no doubt in search of more suitable environment. I knew a cathedral organist who was commanded to compile a book of single chants only, because double ones took so long! He did so, and played them for a month on the soft Choir organ, when it was thought they were a bit dull. So a new book (well known to-day) was substituted. These are some of the difficulties that confront the organist who is keen on the singing of his choir. There are few here to-day who could not add to this list. I am afraid we must all bear the burden with what patience we can command. As to the wisdom of dividing the duties of organist and choirmaster, I do feel that it is better for the choir to look to the man who accompanies them, though no doubt there are cases where the division has produced good results. But to follow this up would entail questions as to responsibility, &c., which need not be discussed now. Our College has been accused of want of interest in choir-training, and indeed it seemed as though our critics quite overlooked the fact that we were first established as an examining body for the purpose of granting diplomas in organ-playing. But questions have for long been set in the Associateship paper-work bearing or centred upon choir-training. In obedience to the demand for something more definite, our Council formulated a scheme of examinations which not only met with the views of our critics, but at the same time supported the excellent suggestions put forward by the Archbishops' Committee. The scheme comprises two different examinations, one being framed for those possessing neither of the diplomas of the College, and the other for either Fellows or Associates, the latter being far more searching and complete. But the response to our efforts has so far been most disappointing. During the years 1924-27, fifteen candidates only have presented themselves, of whom seven passed. In May of this year no candidate entered for the Diploma Examination! We seem to be in the position of the old man, his young son, and the donkey. Whatever they did was considered

wrong; whether either rode the donkey, or whether they walked and thus wasted the donkey, or whether they both rode the poor beast. It seems that if the clergy would insist on their organists' proficiency in choir-training (such as is ensured by our Choir-Training Diploma) some progress might be made. On the other hand, the musical training of the clergy is a subject suggested by the Archbishops' Committee for consideration. But as music is not at present thought necessary to a clergyman's education (though things are rather better than they were), the work of an organist and choirmaster is often made more difficult and uncertain. We hear of most unsuitable music being forced upon educated musicians by those unqualified to judge. Only the other day an organist, on objecting to a 'greasy' chant insisted upon by his vicar, was told that as he (the vicar) was the older man, his opinion must be the better! If any of you have not read Harvey Grace's 'The Complete Organist,' please do so as soon as possible, and you will be enlightened and entertained. I specially commend to your notice Chapter 2, 'Pastors and Masters.' What an impetus is given to our art when vicar and organist, each with an educated taste, work together to the same end! There is a means (nowadays, alas, becoming neglected) by which the developing organist can obtain at first hand that experience by which he can soonest gain the end we have in view—I mean the articulated pupil. He observes his master through every detail of the practice-room and the organ-loft. He absorbs his method of accompaniment, and is being surely educated in all that will make him in time a cultivated Church musician. He will soon realise that the organist's chief work lies in the choir, and that work at the organ is but a means to an end. Play all your Bach, Rheinberger, and Franck as well as you are able, but remember that those who can train the choir and accompany well (though they may not be brilliant players) will generally obtain the most important positions. I am frequently asked to recommend an organist, and am invariably told that a great player is not necessary, but that a good choir-trainer and accompanist is indispensable. The Archbishops' Committee on Church Music has signified its approval of our scheme of examinations, and in expressing gratitude for the action already taken, has promised to do what is in its power to create a demand for our Choir-Training Diploma and Certificate, by encouraging Church musicians to enter for the qualifying examinations. Such recognition by this important body should stimulate both clergy and organists, the former to realise that good Church music is a real and serious adjunct to religion, and the latter to equip themselves not only as mere organists, but as competent to train their choirs in the best traditions of choral art.

Prof. P. C. BUCK: It is a peculiar pleasure to me to propose a vote of thanks to our President. Dr. Alcock is the oldest friend I have in the musical profession. We were practically boys together, and he is one of the friends we can depend on as being always the same. He is one of those lucky men whose merits are too obvious for exaggeration. I have heard our President described as the model of what an organ player should be. We all know that whenever he plays here, there is as good organ playing in this College as you can hear in Europe. It is unnecessary to say much more of a man who is so well known. I must, however, congratulate Dr. Alcock on being elected a Fellow of the Royal College of Music. It is a recognition of his merits by the people among whom he works, and who are in a position to value his work. This sort of distinction cannot be got by examination. I will ask you to give a hearty vote of thanks to the Chairman.

The motion was carried with acclamation.

The PRESIDENT: I thank Prof. Buck, my dear old friend, for his very kind words, and you all for your very kind reception of them.

The meeting then terminated.

THE CONVERSAZIONE

In spite of the 'crush' members and friends spent a very pleasant sociable time. The President and members of the Council offered a cordial welcome to all—many were the exchanges of reminiscences, renewals of friendship, and

expressions of good wishes. The attendance of members and friends at all the meetings broke every record, people who were crowded out thronging the passages and stairs from floor to floor. In their powers of attraction, the brilliant performances of the examination music, and the social interest, these gatherings have brought about a success that has exceeded all expectation. The Council of the R.C.O. has not decided whether to have the next meeting in the Albert Hall or in Hyde Park, or in either—but a problem awaits solution!

THE ORGAN WORKS OF SIGFRID KARG-ELERT*

BY GODFREY SCEATS

Some years ago Dr. Eaglefield-Hull gave a lecture on Karg-Elert to the Royal College of Organists, afterwards printed in the R.C.O. Calendar, and a little more recently the *Musical Times* contained an article on this composer. But this published information is no longer fresh in the minds of the younger generation of organists, who are now taking an enormous interest in the organ works of Karg-Elert. Important works from the pen of this master have appeared during recent years, and the former accounts seem to need to be supplemented by a little more up-to-date information.

It is perhaps almost too early yet to appraise Karg-Elert's work exactly as it may be appraised some fifty years hence. Among modern composers for the organ the names of Rheinberger and Karg-Elert seem to stand out pre-eminently. Of Bach's organ works none surpass the Chorale Preludes, and it is this form—or group of forms—which Karg-Elert (but not Rheinberger) has brought to the highest point of development reached since Bach.

The following points seem to call for special notice:

- (1.) Karg-Elert's works are somewhat advanced in point of technique. Many of them would be difficult to perform on any but a modern instrument of average or more than average resources.
- (2.) Mechanically, and in certain other respects, German organs are perhaps somewhat in advance of English organs; thus, in the works of Karg-Elert it is usually taken for granted that there is a 'Crescendo Pedal' acting over the entire instrument. (Even small three-manual organs in Germany are equipped with this, and also with stops in triplicate enabling the organist to prepare in advance three arrangements of stops over the entire instrument—a thumb-piston bringing one set or another into operation in an instant; they have also other valuable accessories.)
- (3.) Karg-Elert reminds us more than a little of Grieg, whom he much admired. Grieg, though excelling in small forms, was undoubtedly a great master. Karg-Elert has something of the same harmonic resource and originality both in melody and in harmony. Grieg's revolt against the 'Gade-Mendelssohn insipid Scandinavianism' is paralleled in Karg-Elert's revolt against the Max Reger cult now prevalent in Germany.
- (4.) Karg-Elert has written a great deal of music for the 'Kunst-Harmonium' ('Art-Harmonium,' something like a Mustel organ), most of which is effective if played on an ordinary harmonium or on a church organ. It is highly original, and though different in style it is not less interesting and excellent than the collections of two-stave music by Vienne, Ropartz, Tournemire, and Franck, published in France.

Although Karg-Elert's works have become popular in England, America, and Australia, they do not seem to have received all the recognition which they deserve in his own country; it must, however, be said that there has been an important improvement in this respect quite recently. Students of the organ at Leipzig Conservatorium, at which

Karg-Elert is professor of composition, appear to be trained almost exclusively on Bach and Reger—particularly the latter. In some quarters in Germany, Bach appears to be regarded at the present day as a mere pigmy ('homunculus') beside Reger. To judge from 'A German Year-Book of Music' (by Cunz), a belief seems to have been spread abroad—no doubt carelessly, but inexcusably—that Karg-Elert is a Jew. This is certainly not true: his father was a Catholic, and his mother a Lutheran. The fact that many of his works have been published in London, and often bear titles or directions in English, French, or Italian, does not seem to have made for popularity in his own country.

His first organ works (Passacaglia in E flat minor, Op. 25*b*; Fantasia and Fugue in D major, Op. 39*b*) are adaptations of the originals for harmonium. He says that he had not dared at that time to write any works for the organ, being overawed by Reger, whom he recognised as a giant. But it was Reger himself who encouraged Karg-Elert to write for that instrument. They were close friends at this time, and almost next-door neighbours. Reger valued Karg-Elert's works highly. But Karg-Elert turned to Bach for his model, and not unnaturally revolted against the 'turbulent, orgiastic, and bombastic harmonies and close texture of Reger.'

Karg-Elert's first original work to be conceived for the organ from first to last was Op. 65 (sixty-six Choral Improvisations). In composing this *magnum opus* he followed the principle that each item should have its own appropriate type of form—Trio, Sarabande, Chaconne, Canon, Passacaglia, Symphonic Choral, or Melismatic Cantus—carried through strictly to the end. His inspiration was drawn 'from the inexpressibly majestic language of the Bible, and the strong and terse verses of the Lutheran hymns—by Paul Gerhardt, Tersteegen, Silesius, Hermann, Luther, and others—which are impressive to an almost overpowering extent.' The composer assures us that he did not work upon these Improvisations in the usual sense, but simply wrote down what inspiration brought. Although they reveal consummate skill, they were not the product merely of ingenuity and craftsmanship. The collection created a great stir when it appeared in print, and excited Guilmant, Bossi, Straube, Widor, and others to a passion of enthusiasm. In 1907, even a fanatical apostle of Reger's said that these Choral-Improvisations 'far surpass in depth, conscientiousness, content, and wealth of forms, the Choral-Preludes of Max Reger.'

Op. 78, Preludes and Postludes, and Op. 75*b* (Novello) are really supplements to Op. 65. Op. 78 consists of twenty studies on 'Choral' themes, and most are fairly short and fairly simple. Op. 75*b* is a magnificent treatment of 'In dulci jubilo.' (It was brilliantly played in March last at the Thomasschule at Leipzig by a blind boy. Karg-Elert, who had not heard the work for eighteen years, was present, and greatly enjoyed the performance. Played on the hundred-and-twenty-stop organ, in the Church in which Bach laboured, it made an immense impression.)

Larger works, containing a fuller exposition of the text of the Chorales, are the three Symphonic Chorales, Op. 87. In these the intention was to produce something akin to the symphonic tone-poem—the interpretation of a 'programme.'

No. 1, 'Ach bleib mit deiner Gnade' ('O remain with Thy grace, protection, light,' &c.), is an attempt to depict the meaning of the text, and each verse has its appropriate setting, tone-colour, form, counterpoint, and expression.

No. 2, 'Jesu, meine Freude': first movement, Inferno-Vision (anguish and torment, repentance and sorrowful longing); second movement, Canzona: 'Du bist mein Ergötzen' ('My delight is in Thee'), in the richly ornamented baroque style in which the builders of the Middle Ages sought to express the glory of Jesus by means of the most delicate arabesques and decorative work; third movement, Fugue—penetrating through the night of existence to the light of the only true knowledge, 'Jesu, my Joy.' Combination of the Fugue with the Choral, and, at the end, homophonic Choral—all unrest and haste and all petty things are stripped away, and 'Jesu, my Joy' stands before us—plain and simple and yet monumental and more than life-size (major key).

* Notes of a lecture delivered at Christ Church, Isle of Dogs, E., before the S.E. branch of the London Society of Organists

No. 3 is quite different. The subject is 'Nun ruhen alle Walder' ('Now all the forests are sleeping')—the tune known to us as 'Innsbrück.' Here everything is quiet and subdued, meditative and idyllic. All strife is far away in the distance. The world sleeps (D flat major), and only the stars with their mild light pursue their eternal course in the firmament (F major). But torments of unrest come quivering behind, and assume threatening forms as ghosts of the night (D minor, *agitato*). Doubts and doubts. Then a little child raises its divine, sweet voice, and all sorrowing vanishes. (Child! Ambassador of Heaven! Thou alone showest the true way: there, whence thou camest, we shall some day find our home.) All now becomes clearer and brighter in the soul as the night outside becomes darker and darker. The work draws to its

end in F sharp major, on the liturgical theme, 'Credo in vitam venturi sæcula. Amen.' It was written in a vein of exaltation, and savours of holy water and consecrated candles, and undoubtedly expresses the Catholic side of the composer—his F sharp and B major side, seen also in the third Pastel (Op. 92) and in 'Cathedral Windows' (Elkin). In all the works there is evidence of a growing tendency to develop everything from a single *motif*.

A collection of unequal merit, but containing some very good things—notably, 'Quasi Marcia' and 'Pax Vobiscum'—is the set of Ten Characteristic Pieces, Op. 86. They are highly original, and fairly easy to perform. Op. 83 consists of an excellent collection of 'Pedal Studies,' each of which carries out a distinct pedal form. They make excellent short items for organ recitals and all purposes.

The Seven Pastels (Lake Constance) are the acme of impressionism, and are overloaded in technique and in colouring. However this may be, when first written the composer played these pieces on a very small two-manual organ at Radolfzell, on the Bodensee. The last number, 'To the Stars,' is the simplest, and sounds the most natural. Karg-Elert has recently felt impelled to turn back from this point to a more reposeful and self-contained style. He has done this in 'Cathedral Windows' (Op. 106), and in a Partita (Op. 100) which will be published shortly by Novello. (This latter is in the key of E major, and consists of an Entrata, Canzona, Corrente e Siciliano-Musette, Rigaudon, Sarabande, and Finale—six movements.) 'Cathedral Windows' are the result of a more or less recent acquaintance with plainsong, of which the composer has now become passionately fond, and which he regards with awe and wonder. The method of treatment is unique. There are unity and definiteness of style. 'Cathedral Windows' represent Karg-Elert's return to pure organ idiom and his abandonment of the picture-painting element, and he sets much store by them. He wrote them at his desk, and has never heard them played. (Karg-Elert has not played a note on the organ at Leipzig since 1917.)

Certain of the composer's works may be regarded as more or less experimental; but he is now engaged upon some new works (an Organ Symphony, and a large collection of Preludes and Fugues) to which he himself attaches the greatest importance. These may well prove to be as valuable as the earlier Choral-Improvisations and Symphonic Chorales—and even to surpass them—and some of us are looking forward very eagerly to their appearance.

THE LATE REV G. H. PALMER

A fund has been opened for a memorial to the late Dr. Palmer. The form of the memorial must of course depend upon the measure of support, but the committee feels that, as the most pressing need of plainsong just now is the provision of choirmasters competent to teach it, the most practical and permanent memorial would be an endowment to maintain a Teacher of Plainsong whose services would be at the disposal of choirmasters desirous of studying the subject. Among the members of the committee are the Bishop of Truro, Sir Hugh Allen, and Mr. Sydney H. Nicholson; the hon. secretary and treasurer is Mr. E. G. P. Wyatt. We hope the response to the appeal will be such as to provide a worthy memorial to a fine Church musician.



SIGFRID KARG-ELERT

peaceful close like a mild night of June. (This description of the three Symphonic Chorales is the composer's—translated and abridged. No. 3 has *obligato* parts for voice and violin.)

Karg-Elert has expressed the opinion that if any work of his may be said to breathe the true German spirit, it is this Op. 87, No. 3. It is the world, he says, of Ludwig Richter, Spitzweg, Eichendorf, Moericke, and Paul Gerhardt. Old, quiet, meditative romanticism; lights behind coloured dormer windows of a small Swabian town. The rustlings of night. Deepest, deepest peace. Love of humankind, and lowliness before the omnipotence and goodness of God.

On a big scale, also, are the three Symphonic Canzonas, Op. 85. The composer has a great fondness for No. 3,

CHRISTCHURCH CATHEDRAL, NEW ZEALAND

The new organ, built by Messrs. Hill & Son and Norman & Beard, was opened on June 12, when Dr. J. C. Bradshaw gave two recitals, his programmes including Bach's Prelude and Fugue in E flat and the Passacaglia, Böellmann's Gothic Suite, Mendelssohn's first Sonata, and pieces by Elgar, Widor, Debussy, Beethoven, Wagner, &c. We hear from Dr. Bradshaw that 'the organ is a great success, of remarkably rich tone, and perfect in action and control.' We append the specification:

PEDAL ORGAN, CCC TO F, 30 NOTES

	ft.		ft.
1 Double Diapason wood	32	7 Principal metal	8
2 Open Diapason	16	(From No. 3)	
3 Violone metal	16	8 Bass Flute wood	8
4 Bourdon wood	16	(From No. 4)	
5 Echo Bourdon	16	9 Contra Posaune metal	32
(From No. 13)		10 Trombone	16
Octave	8	11 Bassoon	16
(From No. 2)		(From No. 52)	
		12 Trumpet	8

- I. Swell to Pedal.
II. Great to Pedal.
III. Choir to Pedal.

SWELL ORGAN, CC TO C, 61 NOTES

	ft.		ft.
13 Bourdon wood	16	21 Leiblich Flute ... metal	4
14 Diaphonic Diapason metal	8	22 Fifteenth	2
15 Violin Diapason	8	23 Mixture 3 ranks ...	—
16 Viol d'Orchestre	8	24 Contra Posaune ...	16
17 Voix Celestes	8	25 Posaune	8
18 Cor de Nuit	8	26 Oboe	8
19 Unda Maris	8	27 Vox Humana	8
20 Principal	4	28 Clarion	4

- IV. Octave.
V. Sub-Octave.
VI. Unison off.

GREAT ORGAN, CC TO C, 61 NOTES

	ft.		ft.
Double Diapason ... metal	16	36 Harmonic Flute metal	4
30 Open Diapason I.	8	37 Twelfth	2
31 Open Diapason II.	8	38 Fifteenth	—
32 Open Diapason III.	8	39 Mixture 4 ranks ...	2
33 Hohl Flute wood	8	40 Double Trumpet ...	16
34 Corno Flute metal	8	41 Tromba	8
35 Principal	4	42 Clarion	4

- VII. Swell to Great.
VIII. Choir to Great.

CHOIR ORGAN, CC TO C, 61 NOTES

	ft.		ft.
43 Harmonic Clarabella ... wood	8	50 Saube Flute wood	4
44 Dulciana metal	8	51 Flautina metal	2
45 Vox Angelica	8	52 Orchestral	—
46 Pierced Gamba	8	Bassoon	16
47 Claribel wood	8	53 Tuba Mirabilis	8
48 Gemshorn metal	4	54 Clarinet	8
49 Concert Flute	4		

- IX. Octave.
X. Sub-Octave.
XI. Unison off.
XII. Swell to Choir.

One rocking tablet on Swell key cheek, bass end, controlling 'Pedal pistons to Swell pistons.'

Six key pistons to Swell organ.

One adjustable key piston to Swell organ.

Six foot pistons to Swell organ.
Two rocking tablets on Great key cheek controlling 'Pedal pistons to Great pistons' and 'Great pistons to Pedal pistons.'

Eight key pistons to Great organ.

One reversible 'Choir to Great' piston.

One reversible 'Choir to Great' composition pedal.

Six key pistons to Choir organ.

One adjustable key piston to Choir organ.

Six foot pistons to Choir organ.

Six foot pistons to Pedal organ.

One reversible key piston, controlling 'Great to Pedal.'

One reversible composition pedal controlling 'Great to Pedal.'

One crescendo pedal.

Two balanced pedals controlling Swell and Choir shutters.

Rocking tablets for Tremulant on Choir and Swell.

The console is detached, and placed on a gallery on the South side of the Choir, being connected by a cable about 100-ft. long to the organ on the North side.

The wind is supplied by a 'Duplex' blower, of 16 horse-power, supplying pressures up to 20-in. on the Tuba Mirabilis.

The pitch of the organ is C=517 vib. at 59°.

The specification was drawn up by Dr. J. C. Bradshaw, the organist of the Cathedral.

The organ opening coincided with Dr. Bradshaw's twenty-fifth year of service at the Cathedral, and the occasion was marked by a complimentary dinner at the Winter Garden, at which the Bishop presided. Warm tributes were paid to the guest of the evening by Archbishop Julius and others, and a cheque was handed to him.

A FINE RECORD OF SERVICE

Mr. Amos Clarke, a blind organist, has just retired after fifty-six years of service at Coalville, Leicestershire. He was absent from duty on only two occasions. The Bishop of Leicester, in a letter to Mr. Clarke, says:

'Your record is wonderful, and the Church owes very much to you. We are all proud of such a veteran. In the name of the diocese I thank you for the service you have rendered, and for your splendid example of service.'

A Methodist Episcopal Church at Chicago claims to have solved the difficulty of getting young folk to join the choir and to practise regularly during the summer. The method is simple, though the English climate might be against its success on this side. The choir practices are held on the beach in bathing costume. After each item the singers take a dip, or join in a round game. The incumbent of another Chicagoan Church, hearing of the success of the innovation, is anxious to follow suit, but some of the elders of the congregation have objected. Spoil-sports!

The annual Festival Service of the Church Choirs in the Newport Pagnell Rural Deanery took place in July at Newport Pagnell Parish Church, when singers from about a dozen parishes joined forces. Mr. Stanley Roper conducted, and Mr. Kenneth Garratt was at the organ. Some admirable singing was heard. The service items included Somerville's Magnificat and Nunc Dimittis in F, Weldon's 'O praise God in His holiness,' Smart's Te Deum in F, and some fine hymns.

Mr. H. F. Ellingford paid a well-earned tribute to one of our most distinguished organist-composers at St. George's Hall, Liverpool, on July 16, when his programme was drawn entirely from the works of Wolstenholme—Festival Toccata, 'The Seraph's Strain,' Carillon, Sonata in the style of Handel, Caprice, Canzona, Minuet and Trio, Fantasia in E, 'Noel,' and 'Bohemesque.'

Mr. F. W. Webster, for many years organist at All Saints', Windsor, has recently received presentations from the clergy, congregation, and choir—a five-valve Halcyon portable wireless set, a reading-lamp, and an oak table. Mr. Webster has been an organist for fifty-three years. He was also assistant music master at Eton College for ten years, retiring last summer.

Thanks to the generosity of the late Mr. George W. Blundell, of Liverpool, the re-construction of the organ in Ormskirk Parish Church is being undertaken, the work being placed in the hands of Messrs. Rushworth & Dreaper. The same builders have also in hand a new organ for Cheltenham Town Hall, the gift of Mr. E. J. Burrows, a resident of that town.

Mr. Lynnwood Farnam will give an organ recital at York Minster on September 3, Westminster Cathedral on September 8 (6.30), and at Lincoln Cathedral on September 15.

Messrs. Rushworth & Dreaper have recently completed a new organ for the Dutch Reformed Church, Marquard, Orange Free State—a two-manual of eleven stops.

RECITALS

Mr. G. W. Harris Sellick, Middleton Parish Church—Concert Overture in F minor, *Hollins*; Prelude on 'St. Anne,' *Charlton Palmer*; Fantaisie in E flat, *Saint-Saëns*; Pæan, *Julius Harrison*; 'Cilurnum,' *F. H. Wood*; Symphony No. 3 (Finale), *Vierne*.

Dr. Chastey Hector, Brighton Parish Church—Choral No. 3 and Pièce Héroïque, *Frank*; Fugue in D, *John Bennet*; Fugue in G, *Krebs*; 'Diaton' and 'Wedding Chimes,' *Chastey Hector*. (The choir sang Psalm cl., *Frank*; 'At that dread hour,' *S. S. Wesley*; 'I waited for the Lord,' *Mendelssohn*; 'Stand up and bless the Lord your God,' *Goss*; 'The Lord is my Shepherd,' *Macfarren*.)

Letters to the Editor

'THE COMPOSER AND THE LARYNX'

SIR,—I need not ask you to allow space for a categorical reply to the letters of both Mr. Dawson Freer and Mr. Augustus Toop appearing in your August issue (pp. 738-39). If I may deal separately with two points from Mr. Toop's letter, he will find the remaining ground broadly touched upon in my answer to Mr. Freer.

'Do I,' Mr. Toop asks, 'contend that a long recitation on middle C would be just as tiring as the same recitation on top C flat?' Physically it may be less arduous to dwell upon a low, than upon a high, pitch; but a return to normal—the middle fifth—is virtually an equal relief in either case.

Rather carelessly Mr. Toop has, in his last paragraph, used my point as his own. I summarised my remarks upon sibilants, &c., by saying: 'We find it rather difficult to "sleep softly" or to "strike stoutly" on high notes.' Does this suggest a belief that 'Thou hast thrust sore' is easier to sing than 'ship in a gale'?

I still hold that the loss of tone in such examples is due to a process which is the antithesis of 'hemming in.' An attempt to play a *legato* phrase on a cornet and emit spasmodic puffs of breath through the nose during the performance will illustrate the contention. It is no mere verbal quibble, for it embodies this working principle: If anything hems in tone, the remedy is to release it; 'Thou hast thrust sore' squanders tone in hisses, and recovery, not release, is the problem.

As Mr. Freer points out, the vocal phrases of the great masters tend in the main to approach their end by a downward curve, but I suggest that this merely reflects the general trend of musical preference and has nothing to do with the physical side of singing. In any case an important minority of beautiful phrases of contrasted type has no less inevitably to be reckoned with, and those responsible are beyond the reach of exhortation.

My suggestion that an inherent analogy exists between flight and the negotiation of a vocal phrase was not intended to be either poetical or concretely argumentative. There are times when a short cut by way of the imagination may supersede technical dissertation, but I have no wish to evade concrete argument, if, by dealing with the following points, Mr. Freer will provide a suitable basis:

(1.) Will he please distinguish between 'strain' and such 'effort' as may necessarily be entailed in vocal performance?
(2.) Will he quote a phrase which (not by reason of inordinate length, but because it 'makes a definite descent, and then ascends again in the same breath') 'creates a sensation of strain'?

(3.) Is the 'sensation' (which performance of the phrase to be quoted 'creates') an effect of actual muscular strain? If so, what muscles are strained, and why?

(4.) Alternatively, (a) Is the 'sensation' an auto-suggestive cause of muscular strain? or (b) is it merely a self-contained hallucination? In either case, is there no remedy other than an appeal to the composer?

Renewed reference to Dr. Aikin's 'The Voice' reveals that his diagram for *oo* includes a certain condition of the tongue, the cultivation of which I still hold to antecede reliance upon the lips.

The essence of my general contention—which Mr. Freer has not met—was, however, and still is, that this discussion is based almost entirely upon relative difficulties. Whilst severally they entail varying degrees of endeavour, artistic achievement in terms of any or all of them must be regarded as equally incumbent upon the singer, without reference to any ratio as between private effort and public effect.

Ten per cent. (say) of a singer's problems are qualified by an element of mechanically absolute difficulty (sibilants, for example), but the apparent importance of the remaining ninety per cent. bears an inverse proportion to his true status. Mr. Freer's points admittedly include most of the 'evils' the tyro suspects of conspiring to limit him; is the prestige of the printed word to be used to confirm his suspicions and to nourish the concrete ill-effects they infallibly generate?

Miss Edna C. Howard, St. Mary-le-Bow—Overture to 'St. Paul,' *Mendelssohn*; Prelude and Fugue in A minor, *Bach*; Introduction and Passacaglia, *Reger*; Sonata in C sharp minor (Maestoso), *Harwood*.

Mr. Alan Stephenson, Lincoln Cathedral—Prelude and Fugue in A minor, *Bach*; Sonata Eroica (Solemn March), *Stanford*; Dithyramb, *Harwood*; Cantabile, *Franck*.

Mr. Maughan Barnett, Town Hall, Auckland, N.Z.—'St. Anne' Fugue, *Bach*; Three Versets, *Dupré*; Sonata No. 2, *Mendelssohn*; Intermezzo, *Barnett*.

Mr. George Metzler, St. Stephen's Walbrook—Choral Song and Fugue, *Wesley*; Sonata No. 3 (Adagio), *Bach*; Allegro Appassionato, *Arthur Barclay*; Thema Variato, *Rheinberger*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Sonata No. 9, *Rheinberger*; 'Rhinegold' (Final Scene); Overture to 'Athalia'; Variations on 'Where the bee sucks,' *Arne-Benedict*; Prelude and Fugue in E flat, *Bach*; Fantasia and Fugue in E minor, *Best*.

Mr. Frank Wright, St. Dunstan-in-the-East—Pièce Héroïque, *Franck*; Scherzo, *Harvey Grace*; Two Hymn-Tune Preludes, *Charlton Palmer*; Symphony No. 1 (Finale), *Vierne*.

Mr. Bertram N. Mayer, St. Stephen's Walbrook—Sonata No. 1 (Maestoso and Fugue), *Harwood*; Rhapsody, *Alec Rowley*; Scherzo in A flat, *Baird*; Prelude on the 'Old 104th,' *Parry*; Finale, *Frank Bridge*.

Dr. Gordon Slater, Boston Parish Church—Fantasia and Fugue in G minor, *Bach*; Prelude to 'Gerontius'; Two Sketches, *Schumann*; Final in B flat, *Franck*.

Mr. Guy Michell, St. Katharine Cree—Symphony No. 1 (Allegro), *Macquaire*; Allegretto in B minor, *Vierne*; Fugue in A minor, *Bach*; Toccata in F sharp minor, *Mulet*.

Mr. Harry Wall, St. Lawrence Jewry—Suite from 'Bonduca,' *Purcell*; Sonata in B flat, *Arne*; Sonata No. 7 (Fugue), *Rheinberger*; Three Preludes: 'Jesu dulcis memorie,' *Pearce*, 'Irish,' *Archer*, 'University,' *Harvey Grace*.

Mr. Bernard Oram, St. Mark's, S. Norwood—Sonata in G, *Rheinberger*; Overture from 'Occasional' Oratorio.

Mr. G. E. King, St. Mary Magdalene, Woakey Hole—Prelude and Fugue in C minor, *Bach*; Choral Improvisation, 'Rejoice greatly,' *Karg-Elert*; 'Chant Pastoral' and Finale, 'Laus Deo,' *Dubois*.

Mr. C. H. Trevor, Sherborne School—Triumphal March and Angelus, *Karg-Elert*; Trio in B flat, *Rheinberger*; Carillon, *Vierne*; Prelude and Fugue in B minor, *Bach*; Introduction and Allegro, *John Stanley*.

Mr. Owen le P. Franklin, St. Clement's-near-Eastcheap—Prelude and Fugue in C, *Bach*; Sonata No. 6, *Mendelssohn*; Clarinet Concerto (Adagio), *Mozart*; Symphony No. 1 (Finale), *Vierne*.

Mr. Alan Burr, Hartley Wintney Parish Church—Carillon, *Elgar*; Prelude on an old Irish Church Melody, *Stanford*; 'Rhosymedre,' *Vaughan Williams*.

Mr. H. C. Warrilow, National Institute for the Blind—Fugue in G, *Bach*; Allegretto, *Frank Bridge*; Overture in F minor, *Hollins*; Cantilène in A flat, *Wolstenholme*; Tuba Tune, *Norman Cocker*.

Mr. Arthur C. Watts, St. Lawrence Jewry—Sonata in F minor (first movement), *Rheinberger*; Pastorale, *Franck*; Toccata in C, *Bach*; Theme and Variations, *Bossi*.

Mr. Bertram N. Mayer, St. Stephen's, E. Putney—A *Franck* programme: Three Chorals, Pastorale, Pièce Héroïque.

APPOINTMENTS

Mr. Alexander Davey, choirmaster and organist, Monkgate Primitive Methodist Church, York.

Mr. Ernest W. Pettit, choirmaster and organist, St. Andrew-by-the-Wardrobe, Queen Victoria Street, E.C.

Nominally, Mr. Freer was addressing composers, but his actual appeal cannot be circumscribed, and I deprecate the possible influence among vocal fledglings of his insistence upon what singers 'prefer,' what is 'not easy,' 'not ideal,' and so forth. Turning difficulties into song is such infinitely better fun than 'making a song' about them.

May I quote a passage in 'Jenny Lind,' by W. S. Rockstro (Novello), p. 16?

'On one occasion Madame Birch-Pfeiffer left her, alone, practising the word "Zersplitte" on a high B flat, in the opening recitative in "Norma," and, returning several hours afterwards, found her still practising the same word.'

Need one suppose that Jenny Lind failed to appreciate an 'occasional melisma' or singable stuff generally? She might have 'preferred to avoid' that poser if it were 'possible to do so,' but the point is that she does not appear to have advertised the fact. Jenny Lind evidently believed in making herself fit facts and ideals—a principle which Mr. Freer seems to have confused with 'altering facts to fit in with our theories.'

Reverting to his earlier plea that composers should gain practical experience of their medium, Mr. Freer invokes Mr. William Shakespeare's similar observation in 'Plain Words on Singing' as admirably expressing 'the gist of the whole business.' Obviously such study is essential to the avoidance of mechanical impossibilities, and preferable for artistic reasons; but although I am unable to instance a composer-singer of suitable attainments, should one appear and be no more accommodating to singers than (say) Kreisler is to fiddlers or York Bowen to pianists, we (the singers) shall be busy, for the general tendency of composer-technicians is rather to exploit than to palliate mere difficulties.

The gist of the whole business seems to be more admirably expressed by an earlier writer whom, to avoid confusion, we will call 'Bacon': 'The fault, dear Brutus, is not in our stars, but in ourselves . . .' (presupposing that Mr. Freer will concur in changing the next word to 'if').—Yours, &c.,

HAROLD WHITEHALL.

29, St. Jude's Avenue, Nottingham.

'TIRED OF BEETHOVEN!'

SIR,—Dr. Froggatt may be in a position to swallow Dannreuther's remarks about Beethoven without digesting them, but what about the other ninety-nine who are hypnotized by the pronouncements of Dannreuther and other critics when they choose to point the way the amateur must tread to reach the heights of Parnassus? If men are becoming tired of Beethoven it is largely on account of the amount of unintelligent 'gush' which they have had to submit to from so-called authorities who are eking a living out of the body politic by racking their brains to discover yet another slender thread upon which to hang a ponderous mass of hypotheses and quasi-psychological explanations. It is nearly time we were well rid of that class of art critic which seeks to build mountains out of specks of dust in order to live, for, after all, I'm afraid most of us forget occasionally that the motive behind writing criticisms is exactly the same as that which is behind the swinging of a pick-axe—bread and butter.

Give me, any day, the man who will listen, moved to his uttermost depths, to a great piece of music, and will rise up afterwards out of his chair and with a Herculean punch between your shoulders will say, 'Man, but that is grand, it has done me good.' Give me that man before the would-be analyst who will endeavour to dissect the said piece for our edification, well knowing that his theories are simply so much hot air built upon his own imaginings. When all that is great in art, science, or literature has to depend for its existence upon these latter, then so much the worse for art in general, let alone Beethoven in particular.

Beethoven is all right if we will give him a fair crack of the whip, and I have an idea as to how the little man himself would have behaved had he read some of the sob stuff we had to endure during the recent Centenary.—Yours, &c.,

PETER CUNNINGHAM.

20, Ethel Street, Dudley,
Northumberland.

THE VOCAL APPOGGIATURA

'Custom—that all mankind to madness brings,
That dull excuse for doing stupid things.'

SIR,—That 'It has always been done so' is the main (and unthinking) reason for the prevalent and irritating interpolation of the appoggiatura in recitative—originally probably due to the singer's desire to 'melodise' the final notes or to 'show off' on some upper note. Some of us have adhered, consistently, to the music as written, in which case our pupils (or perhaps ourselves) have had our lack of knowledge considerably pointed out. An occasional alteration may, perhaps, be justifiable for practical reasons, as in the case of the recitative preceding 'Glory to God' ('The Messiah'), 'And saying . . .' But even in this case the universal and undue elongation of the word 'saying' discounts the electrical effect of the chorus and its exhilarating trumpet parts.

'Feste's' allusion to the 'thrill' in the simplicity and stillness of 'There were shepherds' (appoggiatura-less) strikes home. In a choral recital I once opened the Christmas music section with this recitative, preceded by a short silence. I can still recall the united effect of that silence: the simple chords on the organ, the unadorned vocal line, and the unemotional and pure tone of a soprano voice totally devoid of vibrato or tremolo.—Yours, &c.,

MUNRO DAVISON.

Guildhall School of Music.

SIR,—In the last Act of 'Rigoletto,' Verdi adds the following note to the score: 'The whole of this scene is to be sung without the customary appoggiature.' This would seem to indicate that he wrote with the understanding that the appoggiatura would be added by the singers throughout the rest of the work. The effect is, of course, to sentimentalise the music. Excessive use of the appoggiatura is a characteristic of the very sentimental Bellini—the duet 'Mira, O Norma' being a good example. Verdi, requiring an atmosphere of gloom to be maintained in the scene referred to, takes care that it should be sung as written.

The whole question of ornament in music requires attention. Italian composers are often blamed for excess of ornament, and for striving after effect, when the bad tradition of Italian singers is the real culprit. Artists are seldom satisfied with the flourishes written for them, and substitute more showy and less effective examples of their own. It should be unpardonable for an artist to interpolate 'effects,' yet one fears that a tenor who omitted the unwarranted high C in 'Di quella pira' would receive little encouragement from his audience.—Yours, &c.,

7, Priory Gate Road,
Dover.

HARRY FRIEND.

SIR,—'Feste' leaves this subject in the August number of the *Musical Times* with the suggestion that 'the blame for the conventionality in this particular matter must be shared between singers and editors,' and invites musicians 'with ideas and authority' to write further on the subject.

The present writer has very definite ideas, but no authority beyond a retentive memory, and can only hope that some records may supply convincing authority.

At a meeting of the Musical Association in 1884, or thereabouts, this same subject came up, and Sir George Macfarren told us that he inherited the tradition from Sir George Smart, who in turn got it from Joah Bates, who was instructed directly by Handel. So far from singers and editors taking an unwarranted liberty with the text, it is my definite opinion that they are only carrying out the old writers' deliberate intentions, and that two notes of equal pitch were only so written to avoid clashing with the musical culture of the period, which might have been shocked at an accented discord, whereas the discord was the very thing the composer desired.

It would be interesting if some others who were then present could confirm my memory, after all these years.—Yours, &c.,

B. VINE WESTBROOK.

278, Stanstead Road,
Forest Hill, S.E.23.

MACFARREN AND PLAINSONG

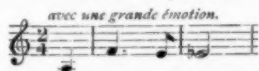
SIR,—The remarks on this subject reprinted on page 742 of your August issue, from the *Musical Times* of August, 1867, under the heading 'Sixty Years Ago,' may be said to afford curious reading to present-day admirers and advocates of plain-song, who are satisfied with, rather than 'dazzled' by, the devotional atmosphere of the ancient ritual song of the Church. The dear old Cambridge professor—never a Church organist himself—would appear to have written what he did sixty years ago under the influence of some Church musician of the time who was in favour of unisonous Anglican chanting. We know that one of his most intimate friends, Dr. E. G. Monk, of York, compiled an excellent book of chants with this end in view; and so, too, did Dr. E. J. Hopkins, of the Temple Church, and there were others. But it is indeed refreshing to read Macfarren's testimony as to the superior character of congregational psalmody in churches where unisonous chanting was the order of the day in the remote 'sixties. It may be easy to understand a Presbyterian churchman looking upon Gregorianism as 'Popish, barbaric, and crude,' but not as 'pagan.' I am tolerably certain that if Macfarren could have heard plain-song psalmody under present-day conditions in such churches as St. John-the-Evangelist, Cowley, Oxford; All Saints', Margaret Street, London; All Saints', Clifton; St. Michael's, Croydon; and Christ Church, St. Leonards, he would not have written of its 'uncongenial asperity.' We must remember that he lived before the days of the Solesmes revival. And oh! how different might have been his ecclesiastical outlook had he been brought under the influence of such a master of plain-song as the late Rev. Dr. G. H. Palmer—to mention only one!—Yours, &c.,

'Crossways,' Sandbanks,
Bournemouth.

C. W. PEARCE.

A DEBUSSY 'TRISTAN' PARODY?

SIR,—In playing Debussy's 'Children's Corner' Suite recently I was arrested by the melodic phrase:



which occurs four times in the middle section of the final number, the 'Golliwog's Cake Walk.' (Note the superscription.)

It occurred to me that Debussy was here visibly—or shall we not rather say audibly?—'cocking a snook' at the opening bars of 'Tristan.'

If this is a well-known fact, or has been commented on before by one of the numerous writers on Debussy, I hereby apologise for making public the circumstance that it is usually daylight at noon; but if not, I think that the little discovery is all the more piquant, inasmuch as Debussy was credited for years with an intention of musicking the Tristan legend himself.—Yours, &c.,

28, Hilldrop Crescent, N.7.

FELIX WHITE.

ANOTHER RIVAL TO THE CONCERT

SIR,—Horse racing, which serves an economic purpose, admittedly needs the help of ready-money betting on its courses. Greyhound racing, if given the same help, which it does not need, competes unfairly with every other entertainment.

The Government has just lightened the tax on greyhound racing bets, in order, as the chief Conservative organ tells us, to help it.

Mr. Churchill got support for his betting taxes by stating that their object was partly to reduce the 'admitted evil' of betting. On principle he should have prohibited ready-money betting on this new sport; instead, he lightens the tax on it, thus, out of his own mouth, increasing the 'admitted evil'; and all this, to help a sport which needs help less than anything in the world, and which, among other things, will strike a great blow at the musical profession.—Yours, &c.,

C. A. KNAPP.

Athens.

A HYMN-TUNE PROBLEM

SIR,—Within the last year or so I have challenged some six organists, three at least of whom may claim the title of composer also, to give us a tune to Bishop Bickersteth's well-known hymn, 'Peace, perfect peace,' which would express the real meaning of the words.

Opinions vary, and will probably continue to vary, as to the poetical merits of this particular hymn. But it is undoubtedly a favourite with the mass of our people. It is a pity, therefore, that its inner sense should not be brought out, as it certainly is not brought out in the familiar but somewhat uninspiring tune which one usually hears. The whole point of the hymn lies of course in the contrast between the outward conditions of this world's life and the hidden 'Peace' which is to be found in Christ. This contrast is well and strongly expressed in the words by the method of question and answer. Except in the case of the last verse, each first line is a direct question, suggesting an apparently impossible difficulty. Then each second line gives the answer which, for the believing Christian, solves the problem. The present (A. & M.) tune, by G. H. Caldbeck, makes no pretension to bring out this idea of question and answer. Accordingly in every churchyard and cemetery we are confronted with stone after stone inscribed: 'Peace, perfect Peace.' Not only is the question mark displaced by a very pronounced full stop, but one is faced with a dogmatic assertion perhaps not altogether theologically justified.

Of the half-dozen organists challenged, three of them definitely declined to attempt what they declared could not be successfully done; three gallantly tried their hands at it, one of them with no less than four efforts. But they all agreed that the task was more or less impossible, the difficulty being that a hymn of two lines only to each verse did not afford space to give any musical equivalent of question and answer.

Now the humble challenge which I venture in your columns to submit to musical experts is this: *Is it really so, that music cannot ask a question and give an answer within two phrases of a hymn tune?* One thinks naturally at first of the recitative form, as in Mendelssohn's 'Watchman, what of the night?' But the problem of Bickersteth's hymn is somewhat more complicated than that; and the last verse: 'It is enough: earth's struggles soon shall cease,' &c., would probably need special treatment to itself. What have some of our younger musicians to say on the whole question?

The subject may seem trivial to some of your highly-trained readers. But it has an interest, from more sides than one, for those of us who believe in the strong influence of hymns on most human lives, an influence much stronger, probably, than is generally acknowledged.—Yours, &c.,

F. W. JOYCE

Petersham, Surrey.

(Formerly Vicar of Harrow and
Prebendary of St. Paul's).

DIPLOMAS: ANOTHER ASPECT

SIR,—There has been considerable talk recently about musical academies which issue worthless diplomas. There is, however, another aspect of the matter of degrees that demands immediate attention—viz., that of the person who gains the L.R.A.M. and A.R.C.M. diplomas for, say, harmony and conducting, respectively, and then uses those letters, posing, however, as a teacher of the pianoforte, violin, and singing, plus any other subject likely to bring in fees.

All credit is due to a person gaining a hard-earned diploma, but unless this misappropriation of letters is stopped we shall be seeing something like the following: 'Mr. A—, Associate of the Institute of Chartered Accountants, Professor of Music'!

However, speaking seriously, this is an imposition on the public, which is led to believe that the diplomas have been obtained for the subjects taught. Furthermore, it is extremely unfair to teachers who hold, or anticipate holding, L.R.A.M. or A.R.C.M. diplomas for the actual instrument they teach.

Musicians who trade under these false pretences are as bad as, if not worse than, those who have obtained a diploma from a college of doubtful repute.

One would have thought—and I believe this condition is to be found in the syllabus of the R.A.M.—that the subject for which the diploma was granted should be clearly stated when making use of the letters—*i.e.*, on brass plates, professional cards, &c. If such is the case, cannot some steps be taken to enforce this condition? Otherwise it would appear that the diplomas of the Royal Academy and the Royal College, used in the above way, are no better guarantee of the ability of a pianoforte or violin teacher than are those of the bogus colleges.

Meanwhile, what has the Teachers' Registration Council got to say in the matter?—Yours, &c.,
Great Yarmouth.

PIANIST.

THE WORKS OF DELIUS

SIR,—I have had to delay the reading of the last three numbers of the *Musical Times*, and hope that a letter regarding the article by Mr. Hull on the 'Quintessence of Delius' is not too late for publication. I do not for one moment imagine that the majority of those who have studied the larger works of that composer will agree with the remark that

'... it is the opinion of those who are best acquainted with the works of Delius that choral writing is not his happiest or most characteristic medium.'

Certainly some critics have taken objection to his choral works. The article in 'Grove,' for example, considers that Delius uses the voice too instrumentally (although the writer of the article refers very sympathetically to 'Sea Drift' in a French translation of one of his books which I possess). To my surprise, I notice the same objections to this instrumental use of the voice in an article in a contemporary this month, by one of our elder critics, very able, and very conservative.

But it is precisely this use of the voice with orchestra which distinguishes Delius from all other composers, and, in common with all other students of his work, I was very glad to read the spirited defence of Mr. Philip Heseltine, for there is probably only one other mind in this country with such a penetrating insight into the composer's work. It is obvious that Mr. Hull has perused a good deal of criticism of Delius and, with others, I should be very interested to see a list of his authors. It possibly does not include the critique of Max Chop, in vol. 2 of 'Monographien Moderner Musiker,' published in 1907 by C. F. Kahnt Nachfolger, Leipzig. Chop refers with a real understanding to Delius's use of the voice in his choral works—*e.g.*, in 'Appalachia':

'... the chorus to which, with the exception of one *a cappella* variation, no dominating rôle was assigned; it supported the [general] sound effect.'

Many other critics have paid tribute to this original and most beautiful interweaving of vocal lines to form part of the whole musical texture of a work, and possibly the following lines have escaped Mr. Hull's notice:

'In works such as "Sea Drift," "Songs of Sunset," "A Village Romeo and Juliet," "The Mass of Life," "Arabesque," and, above all, the wordless chorus of the unspeakably beautiful "Song of the High Hills," the vocal lines, though often difficult, are yet most exquisitely rounded and moulded. But they require accomplished singers—as what great music does not?—for their fitting interpretation. The weaving of the voice threads in the choral section of the "Song of the High Hills" is as consummate as it is beautiful, and this work as a whole shows that perfect fusion of thought and expression, that sense of being irrevocably predestinated, that is the authentic mark of the ultimate masterpieces.'

Above all, I would draw Mr. Hull's attention to the articles in the January and February, 1923, issues of *Die Musikblätter des Anbruch*, by Heinrich Simon, written with such understanding and insight that I very much regretted to find in an interesting letter from the writer that the book incorporating the above-mentioned extracts had not yet been published, as his editorial duties on the *Frankfurter Zeitung* had given him

insufficient leisure to complete it. The last two paragraphs of his second article are a very clear definition of the genius of Delius in his treatment of the voice, and I can only regret that in a letter there is not room for a translation of those paragraphs; but in brief the author holds that 'Delius has attained a mastery not achieved by others in this manner' (that is, of combining the timbre of the various parts of the chorus with the colouring of the orchestra).

Mr. Hull has written with due appreciation of one aspect of the work of Delius, but sheer astonishment and disbelief in his attitude have occasioned a further personal study of the choral works. There is need for a comprehensive discussion of these—the real quintessence of the composer. I have not met one student of Delius who asserts that they are all of the same lofty level (neither have I come into contact with one impartial observer who considered that all Beethoven's large-scale works are equally inspired). But I venture the opinion that 'Appalachia,' 'Sea Drift,' the remarkable Mass, and the 'Song of the High Hills' will remain to posterity the greatest monuments to his genius.—Yours, &c., R. C. DAVEY.

26, Queenscourt,

Wembley Park, Middlesex.

CANADIAN MUSICIANS AND BRITISH PUBLICATIONS

SIR,—I notice on p. 641 of the July *Musical Times* your comment upon a letter from Mr. E. A. Collins.

Now we hardly think it is fair that you should advise choral societies and choir leaders to order direct from England when there are distributing houses in this country.

We are agents for several London firms, although, of course, not for yours; but, just the same, we import largely from you, and advertise extensively the Novello publications of all kinds. We have just issued a very complete catalogue, about which we wrote you before, and almost 50 per cent. of this is made up from your catalogues.

It is not as though our charges are exorbitant; we allow a fair working profit, and are doing well on this basis.

This letter of Mr. Collins's is wrong *re* his statement as to prices, also agencies, as, with the exception of Messrs. Chappell and Messrs. Boosey, we can buy anything direct from London.

You are no doubt aware that this is a continuation of the old English Company, which was taken over by myself several years ago, and being so long associated with English music, and of English birth myself, I have been devoting all my efforts to British music. I might say that practically eighty-five per cent. of my stock is such.

Now, of course, there are some English organists and choral leaders in Canada ordering direct, but in most cases they leave their business in the country, and naturally I, with other importing houses at Toronto and other cities, feel rather badly that you should advise them, through the *Musical Times*, to order direct.—Yours, &c.,

144, Victoria Street, ARTHUR A. DOWNING
Toronto, Canada. (*Anglo-Canadian Music Co.*)

[Apparently Mr. Downing has not read the whole of the correspondence on this subject. It was started by a letter from Mr. Percy Scholes, who stated that English publications required by musicians in Canada could be obtained only through the United States of America. Mr. Collins's letter supported Mr. Scholes, and gave details of the extra duty paid by Canadian buyers of music imported through the U.S.A. Our reply was that the U.S.A. duty could be avoided by the simple process of ordering direct from England. This advice was of course intended for such Canadian musicians as found difficulty in obtaining supplies through their local music trader. We can assure Mr. Downing that we have no desire to interfere with the activities of the distributing houses. The correspondence has been worth while, because it has, we hope, made clear the fact that English music need *not* reach Canada via the U.S.A.—EDITOR.]

THE STATUS OF DEGREE-CONFERRING COLLEGES IN CANADA

SIR,—I have been following with interest the correspondence in your recent issues in regard to the standing of the London College of Music, and it may interest you to know that the enclosed Syllabus has just been issued for the Canadian College of Music. I am given to understand that this new examining body of musicians replaces those of the L.C.M. The aim of this new College is to bring musical degrees in Canada to a higher standard, but when I study the grading of the examinations the thought comes to me, 'Are the musicians at the head of this enterprise of high standing?' Another point that (to me) suggests doubtful integrity is the fact that whoever acts as a representative of the College receives the degree of F.C.C.M., and is entitled to affix these initials to his name. I would appreciate a few remarks from you as to whether it is correct to confer degrees promiscuously, without examination, and also if you would consider this new College to be of equal standard with the Toronto Conservatory of Music, which is headed by such musicians as Dr. Ernest MacMillan and Dr. Healey Willan.—Yours, &c.,

Sudbury, Ontario, Canada.

'PERPLEXED.'

[We are too far away to feel justified in committing ourselves to a comparison between the Canadian College of Music and the Toronto Conservatory. We can only say that (1) the list of representatives and councillors of the C.C.M. does not contain one name of standing so far as we can judge; (2) very few of these gentlemen hold any diploma of value; (3) many carry the initials of the L.C.M.; and (4) the Syllabus contains a great deal of music by composers whose names we have never heard before, such as Quigley, Crosby, Risher, Hopkirk, Bugbee, &c. Our ignorance is, of course, no proof of their lack of quality; but if they are good enough for examination purposes, we wonder how we have managed to miss them hitherto.—EDITOR.]

YORK MINSTER FESTIVALS

SIR,—May I correct a slight mistake in your August issue on this subject? The writer of your report is in error in stating there was no noble to revive these Festivals between 1835 and Dr. Noble's time. Dr. E. G. Monk 'made a gallant attempt to revive them' about 1878 or 1879, when the music included Mendelssohn's 'Lauda Sion' and part of 'Israel in Egypt,' and I think a service by Bridge, of Westminster. The Minster choir was augmented by contingents from most of the northern Cathedrals. The wood-wind and brass were supplied by the regiment quartered at York, and the strings came from town, and were led by Mr. A. Burnett. Sir George Macfarren brought two R.A.M. students for the solos—one of whom was the late Miss Orridge. The organ was played by my friend and fellow student Mark Monk, late of Truro; and I played Mendelssohn's third Sonata in A, as the voluntary before the service.

At the rehearsal an amusing incident occurred: all was going smoothly when suddenly there was an awful noise; Monk tried the passage again, with a like result. Macfarren then called for the second bassoon player, and the following conversation took place:

'The note you played should be B flat.'

'My instrument only goes to B, Sir.'

'So, I suppose, you get as near to it as you can?'

'Well, Sir, it don't sound bad out of doors.'

Result: Macfarren convulsed with laughter.

Monk told me afterwards that next time he would have wind from London as well as strings. Alas, there was no 'next time' for him, as he broke down shortly afterwards.—Yours, &c.,

EDWARD J. BELLERBY.

'Hillside,' Southborough.

'WIND OR WYND?'

SIR,—Concerning your reply to 'E. M. H. J.' in the 'Answers to Correspondents' column of the August issue, I remember some years ago reading in *Punch*:

'For me, my faith is always pinned

To simple folk who call it "wind";

It shows a high-falutin' mind

To go and gas about the "wind."

—Yours, &c.,

126, Lovel Avenue,
Welling, Kent.

EDWARD W. POPE.

[The 'Wind v. Wynd' battle is not confined to these columns. The *Etude* has recently contained correspondence on the subject. Evidently the Editor of that journal is a wynd-er: hence a letter from which we quote, as a further stout blow in the cause of sense against rhyme:

'To THE *Etude*.—Might I be allowed to express an opinion in regard to the question raised in a recent *Etude*, wherein you agree that the word "wind" should be sung to rhyme with such words as "mind" and "hind," and not as it is used in speech? I have always understood that it is the object of every singer to give each word its right meaning by using correct pronunciation. Then why single out the word "wind," meaning the wind that blows, and change it to "wynd," which means something totally different? Take the following first four lines of the well-known hymn, "Lead, kindly Light":

"Lead, kindly Light, amid the encircling gloom;

Lead Thou me on.

The night is dark, and I am far from home,

Lead Thou me on."

Obviously the last word in the third line, though presumably a rhyme with "gloom," is not sung "hoom." Then why insist on "wynd"? Still another example: though Wordsworth placed the words "Ghost," "most," and "Pentecost" as the ending of three lines of a hymn, nobody ever heard the last word altered to "Pentecoast." Many instances can be quoted. In fact, almost in any poem set to music similar examples can be found. Yet no question is ever raised about altering the pronunciation. Would it not be as well to be consistent and set a definite standard for the word "wind"? From the above I think we can agree that we have both ear and eye rhymes, and, while poetical licence may allow the alteration of the pronunciation of a word, I do not think singers are justified in doing so. I might add that several of our leading adjudicators in music in New South Wales have taken the same stand.

'T. W. BROWN.]

TRICKS OF THE MUSICAL MEMORY

SIR,—I was much interested in Mr. L. B. Durrant's letter, under the above heading (see August number, p. 737), concerning a passage from Gluck's 'Orpheus.' Perhaps a recent semi-musical experience of my own may be found sufficiently interesting, though it has, I fear, but little bearing on the matter.

Having taken part in performances of Bach's B minor Mass, it is but natural that I should often find myself humming that glorious phrase: 'Et in terra pax hominibus bonæ voluntatis.' I was doing this some days ago, but stopped abruptly at the end and began to wonder why it is that Protestants speak of 'Peace on earth and good will to mankind,' while apparently Roman Catholics wish only 'Peace to men of good will.' Now that was very ignorant of me, for I should have known all about this long ago—but the point is that I did not, and that previous hummings had failed to evoke any thought on the difference of outlook.

About a week later I was nibbling at 'Jew Süss' over a cup of coffee after lunch, when I nearly bounded from my seat in amazement: for there in the course of a Christmas Eve discussion on religious matters was the origin of the two ideas fully expounded.

At first I was disposed to regard the matter as only coincidence, but the more I thought of it the more was I convinced that something more subtle was at play, in the nature of subconscious anticipation. My mind was due to receive enlightenment on a point admittedly of great interest, and the abrupt pause and questioning after humming the phrase were a subconscious process of preparing the ground. At any rate, that is how I see it.—Yours, &c.,

ROBERT LORENZ.

26, St. James's Mansions, N.W.6.

SIGHT-READING IN SHARPS OR FLATS

SIR,—Why do ninety-nine per cent. of people prefer to read a piece on the pianoforte in flats rather than in sharps? It has always puzzled me. I would rather read a piece in G? than in F?

Recently at a joint meeting of many Torquay and Plymouth musicians, I brought forward the question, but no one could answer it. Returning to Plymouth, in the train, one of our local musicians (Miss C. H. Robinson) suggested a reason which I think is very possibly the solution. She said that the usual modulation is to the dominant key, and in sharps the dominant always has one more, whereas in flats it has one less. What do your readers think?—Yours, &c.,

WALTER P. WEEKES.

'Fernleigh,'

Fernleigh Road, Plymouth.

A MENDELSSOHN MEMORIAL

SIR,—A few days ago, while sitting in the tea-garden of Grenville Lodge, Burnham Beeches, I happened to discover an old, dilapidated headstone, bearing the following much obliterated inscription:

'F. M. B.

'Ob. 4th Nov. 1847 (Leipsic).

'Etat 39 years.

'To mark the cherished spot
Which once he pressed,
An humble mourner's hand
Hath raised a stone,
For he hath sunk to an eternal rest,
Untimely parted from his young renown,
Ere his rich gifts and inspiration bore
Their perfect fruit in his creative mind,
Ere swelled to flood in life's meridian hour,
The Master's Art to bless and charm mankind.'

On inquiry I learnt that this stone was originally placed near a tree in Burnham Beeches by Mrs. Grote, a friend of Mendelssohn, to commemorate a visit to that famous forest which the illustrious composer made in the summer of 1847, and in order to save the stone from further decay, the present owner of Grenville Lodge had it removed to the garden of his house. By the way, Mendelssohn was only thirty-eight—not thirty-nine—when he died.—Yours, &c.,

ALGERNON ASHTON.

22a, Carlton Vale,
Maida Vale, N.W.6.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Experienced accompanist wishes to play for singers.—D. P. NECHDALE, Silverdale Road, Bushey, Herts.

Lady pianist wishes to meet vocalist or instrumentalist for mutual practice. Classical music only. Croydon or district.—E., c/o *Musical Times*.

Viola player wishes to join good quartet for practice of more advanced and modern quartets. District within easy reach of E. Sheen.—H. E. S., c/o *Musical Times*.

Young lady pianist and violinist wishes to meet pianist, one able to play violin as well, preferred, for mutual practice. N. London district.—Miss G. OAKES, 143, Carlingford Road, West Green, N.15.

Contralto vocalist wishes to meet good accompanist for mutual practice.—D. VALMOND, 13, Venetia Road, Finsbury Park, N.4.

Second violinist wanted, with experience in quartet playing. Weekly evening practices; classical music only. S.W. district.—N. M. A., c/o *Musical Times*.

Pianist (gentleman) wishes to meet vocalist or violinist for mutual practice. Richmond district.—W. C. S., c/o *Musical Times*.

Young singer wishes to meet advanced pianist for practice two evenings a week. W. London.—V. G., c/o *Musical Times*.

Pianist and violinist wish to meet amateur 'cellist (lady or gentleman) for mutual practice.—G. E. BARBER, 19, John Street, Bedford Row, W.C.1.

Vocalist wishes to meet pianist for mutual practice. W.1 district.—X. L., c/o *Musical Times*.

Young baritone wishes to meet pianist, also vocalist (contralto preferred), for mutual practice. Beckenham or four-mile radius.—JOHN NAUNTON-RUSHEN, 55, Kendall Road, Beckenham, Kent.

Amateur male voices, practising solos, anthems, glees, &c., wish to meet enthusiastic pianist (male preferred), to assist with accompaniments. N. London.—N. S., 134, Russell Avenue, Wood Green, N.22.

Viola player, experienced, wishes to join string quartet in Roehampton, Putney, or Wimbledon districts; evenings and mornings.—A. J., 19, Hobbes Walk, S.W.15.

Amateur violinist wishes to meet pianist for weekly practice of light and classical music. London district.—G. R., c/o *Musical Times*.

Pianist wishes to meet violinist or vocalist for mutual practice. Also amateur violinist wishes to meet pianist for mutual practice. Winchester district.—P. P. DE P., c/o *Musical Times*.

Contralto wishes to meet soprano for mutual practice of duets. S.W. district preferred.—Miss FLORENCE FOOTE, at 43, Tedworth Square, Chelsea, S.W.3.

'Cellist wishes to join other really keen players for string quartet practice. Manchester district.—O. C. C., c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and 'cellist of moderate ability for practice of popular trios. W. or S.W. districts.—ELSIE, c/o *Musical Times*.

Pianist (lady) wishes to meet instrumentalist for mutual practice.—FRIEND, 358, High Street, Lewisham, S.E.13.

'Cellist, medium ability, wishes to join trio or quartet for mutual practice. One morning a week. N. or N.W. districts.—A. E. P., c/o *Musical Times*.

Good violinist required for mutual practice, also 'cellist. Bayswater district.—ARCO, c/o *Musical Times*.

Sharps and Flats

The permanent managing Committee [of the New York Bach Cantata Club] includes Dr. Tertius Noble, organist of St. Thomas's, Lynwood, Farnham, and late of York Minster.—*Daily Paper*.

I vividly remember Sir Walford Davies standing on a table in a tent and urging about a thousand 'Tommys' to sing Elizabethan madrigals. . . . The amazing thing was that he succeeded.—*Evening Paper*.

Beethoven improvised his 'Moonlight' Sonata for a blind girl.—*U.S.A. Radio Announcer*.

This is bad enough; but we remember hearing the counsel in a New York murder trial say to Judge Rosalsky and the jury: 'As an illustration that acts may be committed by persons while in an unconscious and irresponsible condition, I cite the case of Beethoven, who wrote his "Moonlight" Sonata in his sleep.'—*Musical Courier*.

The opening bars of the National Anthem were played by the massed bands in the first interval, the second part in the second, and the complete National Anthem at the conclusion of the *joie de vivre*.—*Local Paper*.

We seem to trace in the last line the effect of the 'opening bars.'—*Punch*.

Though I wouldn't walk five yards to hear 'The Messiah' (indeed, I would walk five miles not to hear it), I recognise the kind of brassy inspiration which it gave to English emotion. It is the kind of music which I feel the Butcher Cumberland would enjoy. It is the music of port wine and apoplexy.—*Compton Mackenzie.*

We play neither Byrd nor Gibbons. We do not like them. We play nothing that is the accepted fashion.—*Arnold Dolmetsch.*

ROYAL ACADEMY OF MUSIC

The summer term came to an end with the distribution of prizes and awards at Queen's Hall on Friday, July 22, by the President, H.R.H. The Duke of Connaught. The hall was crowded by the students and their friends, and the persistent enthusiasm of the audience was one of most cheerful episodes of a cheerful afternoon; all through the prize-giving the manifestation of applause never ceased.

A short programme of music enlivened the proceedings. Of special interest were Four Mediaeval Songs, by W. H. Bell, with accompaniment for strings and pianoforte. Mr. Bell is an ex-student of the Academy, and now holds an important musical post in South Africa. Being at the moment home on holiday, he was able to be present to listen to his works. All four songs are of real musical worth, but the second of the quartet, 'The Maiden that is Makeles,' stands by itself as something unusual, something out of the ordinary. The composer has been exceptionally happy in the wedding of his music to the charmingly quaint old words. The performance of the Ladies' Choir and Mr. Frederic Jackson at the pianoforte, conducted by Mr. Ernest Read, was excellent.

The string orchestra played two trifles, Nocturne and Dance ('Christmas Eve'), by Dorothy Howell, also an ex-student, of which the second is the more attractive; and the pleasing programme concluded with the first performance of a new choral ballad for female chorus, 'Down-a-down Derry,' by Harry Farjeon, another ex-student, with accompaniment for strings, flute, and pianoforte.

Dr. McEwen's report for the year's working was highly stimulating.

On Thursday evening, July 21, the R.A.M. Club held its annual dinner at the Trocadero Restaurant, the President, Mr. Alfred J. Waley, in the chair. The Club is a very live institution, and an invaluable adjunct to the Academy itself. Moreover, its magazine forms a link between past and present students at home and across the seas.

Among the guests were Viscount Burnham, Lord Blanesburgh, Sir Frank Dicksee, Sir Robert Witt, Sir David Murray, Sir Alexander Mackenzie, Dr. McEwen, and many more.

The next term will begin on Monday, September 19.

The following awards have been made: Walter Macfarren Prize (female pianists) to Audrey Ellis (London), Jessie Furze being highly commended. Walter Macfarren Prize (male pianists) to Eric Brough (London), Frederic Jackson being very highly commended, and Frank Britton commended. Julia Leney Prize (harp) to Rhiannon James (Swansea), Vera Davis being commended. Janet Duff Greet Prize (pianoforte) to Freda Robertson (London), Doris Hibbert and Margaret H. Grummitt being commended. Gilbert R. Betjemann Memorial Prize (singing) to Bruce Anderson (Southport), Glyndwr Jones being very highly commended, and Lesley Duff commended. A Special Pianoforte Prize (offered by the Committee of Management) to Hilda Bor (London), Frederic Jackson being very highly commended and Dorothy Manley commended. Parepa - Rosa Prize (contralto) to Margaret Hale (Bedwas, Mon.), Violet S. Turnbull being highly commended and Freda E. Townson commended. Cecil Martin Prize (elocution) to Vera Duman (Walworth). Alfred J. Waley Prize (violin) to Hilda Parry (Harrogate), Winifred Copperwheat being highly commended. Sir Edward Cooper Prize (quartet) to Sidney A. Griller (first violin), Herbert Powell (second violin), Adolph Borsdorf (viola), and Stanley E. Tizzard ('cello).

MUSIC IN PUBLIC SCHOOLS

Several programmes arrived too late for inclusion in the last bulletin. These are noted below; but in future correspondents are asked to send in their programmes not later than the end of March, July, or December.

BRADFIELD.—Easter and Summer terms.—Brahms's 'Requiem' was given by the Glee Club, with full orchestra (including eighteen boys), a few days before the combined performance at Oxford. The Music Club concerts included recitals by Mr. Ivor James, Miss Myra Hess, the Spencer Dyke Quartet, and Mr. A. L. Irvine (songs). The Beethoven Centenary was celebrated by performances of the Pianoforte Concertos in G (with second pianoforte) and E flat (played by a local pianist, and accompanied by the School orchestra); and in the House Instrumental Competition. The programme of an orchestral concert given in the Greek Theatre included the 'Enigma' Variations and two Overtures—'Leonora' No. 3 and 'The Flying Dutchman.'

CRANLEIGH.—Act 1 of Handel's 'Semele' and Fletcher's Choral Fantasia on 'Die Meistersinger' were given, with miscellaneous items, on July 1, under the conductorship of Mr. S. M. Allen.

DAUNTSEY.—The Brahms 'Requiem' was given at Devizes, in December last, and 'The Messiah' in March; and on March 29 Bach's 'St. John' Passion and 'The Messiah' were sung in conjunction with the Marlborough Choral Society, at Romsey Abbey, almost the entire school taking part. The performance of 'The Messiah' at Devizes was given in aid of the Wilts Musical Festival. Mr. J. A. Davison conducted.

ETON.—A concert was given by the Guildford Orchestra, in which boys were the soloists in the Beethoven Pianoforte Concerto in C minor, and in Elizabeth Maconachy's Andante and Allegro for flute and strings. Recitals were given by Miss Irene Scharrer, Dr. H. G. Ley (with songs by Mr. H. H. Haworth), Miss Irene Scharrer and Mr. Harold Samuel (works for two pianofortes), and the College choir (in the College Chapel). The instrumental part of the School concert (given entirely by boys and the E.C.M.S.) included movements from the Mozart String Quartet in G, the Brahms Violin Sonata in A, and the Bach Flute Sonata in F; the vocal part, choruses by Purcell, Handel, and Schubert.

FETTES.—Spring term.—Among the items given at Sunday concerts were Pianoforte Trios by Mozart in E and Brahms in C minor; the Mozart String Quintet in D and the Schumann Pianoforte Quintet; vocal quartets by Brahms (Op. 112) and Henschel ('Serbische Lieder'); and the 'Trout' Quintet of Schubert, the song being sung as an introduction to the Variations. At the School concert the choral works were Stanford's 'Phauidrig Crohoore' and Balfour Gardiner's 'News from Whydah'; and movements were played from Pianoforte Concertos by Rachmaninov (Mr. A. W. Dace) and Mendelssohn. Summer Term.—Chamber concerts were given by Mr. Chester Henderson ('cello recital); the Falconer String Quartet; the Edinburgh String Quartet, with Mr. C. I. Anderson (clarinet); and members of the School. Another programme included music for oboe (Mr. T. C. Greig). Mr. H. M. Havergal illustrated part of a lecture-recital on 'The Pianoforte and its Literature' on a harpsichord made for Frederick the Great, pianoforte illustrations being given by Mr. A. W. Dace. At the Founder's Day concert were given 'News from Whydah,' Ernest Walker's 'Hymn to Dionysus,' and the 'Coriolan' Overture. A chamber concert by boys and an organ recital by the Head of the School were given during the afternoon of the same day.

GIGGESWICK.—Two concerts were organized by the boys' Music Committee; and Dr. Markham Lee judged the annual singing competition. The programme of the end-of-term concert (conducted by Mr. T. A. Davies) included Stanford's 'Songs of the Fleet,' with boy-soloists in three numbers, and miscellaneous items.

LEYS.—The annual Bach programme (November, 1926) consisted of the cantatas, 'Nun komm, der Heiden Heiland' (No. 61) and 'Christen, ätzt diesen Tag' (No. 63),

together with Chorales and organ music associated with Advent or Christmas. Mr. T. F. Bye conducted.

OUNDLE.—At the concert given by the City of Birmingham Orchestra in February, the programme contained the 'Leonora' No. 3, the 'Siegfried Idyll,' the Elgar Variations, Ravel's 'Ma Mère l'Oye,' and Vaughan Williams's 'Wasps' Overture. The Philharmonic Trio (Fransella, Goossens, and Ticiatti) gave a concert in May; an organ and pianoforte recital (Bach and Franck) was given in June; and the programme of the Speech Day concert included the first movement of the 'Unfinished,' Schumann's 'Gipsy Life,' and Elgar's 'The Birthright'; a Handel Quartet for two flutes, 'cello, and pianoforte; French and English unison songs; solos for pianoforte, flute, clarinet, and organ; and songs.

TONBRIDGE.—At the end of the Christmas term, 1926, a recital of carols from the 'Cowley Carol Book' was given, interspersed with organ solos; Bach's 'Bide with us,' was given by the choir and orchestra, under Mr. R. H. Kay, in March; and 'Iolanthe' (in concert form) in July.

UPPINGHAM.—The orchestral items at the summer concert were drawn from Handel, Parry, Elgar, Sullivan (introduction to Act 4, 'The Tempest'), and Coleridge-Taylor. Songs by Mr. John Buckley, part-songs, vocal quartets, and school songs completed the programme.

WELLINGTON.—A song recital was given by Mr. Joseph Farrington, and a pianoforte recital by Mr. John Bishop. At the Choral Society's concert Gardiner's 'News from Whydah' and S. P. Waddington's 'John Gilpin' were sung. Mr. W. K. Stanton conducted.

WESTMINSTER.—Spring term.—Three programmes illustrating the history and development of wood-wind instruments were given by Mr. C. H. Souper (flute), Mr. J. H. Field (oboe and cor anglais), and Mr. C. Draper (clarinet). Mr. C. Thornton Lofthouse was at the pianoforte, and Anne Thursfield sang at the last concert. Another concert was given by the Music Society String Quartet; and an informal concert (given entirely by boys) included a string quartet movement by Haydn, solos for pianoforte, violin, clarinet, and trumpet, a vocal duet, and part-songs. At the Madrigal and Orchestral Society's concert two movements of Beethoven's first Symphony were played, the choral works being Vaughan Williams's Five Mystical Songs (with Mr. George Parker) and Handel's 'Acis and Galatea.' Summer term.—At an informal concert the first movement of the Schumann Pianoforte Quintet and the Mendelssohn 'Cello Sonata in D' were played, also solos for pianoforte, violin, horn, and trumpet, interspersed with songs. The competitions were adjudicated by Miss Jane M. Joseph and Prof. Percy C. Buck, the classes including vocal quartets, unison choirs, house orchestras, and chamber music. In the programme of the end-of-term concert were the Haydn Symphony in D (No. 2), one of Beethoven's 'Equali,' movements from the Mozart Pianoforte Concerto in C and Bizet's 'Jeux d'Enfants,' Mendelssohn's 'Cornelius' March (played by combined house orchestras), Stanford's 'Last Post,' and some choral items.

F. H. S.

London Concerts

QUEEN'S HALL PROMENADE CONCERTS

The Queen's Hall Promenade Concerts have passed from the control of the lessees of the hall into that of the R.B.C. This is the happy upshot of the crisis of which we have in the past year heard so much—so much, and yet not enough, for with all the talk and the jeremiads and the contradictions, there was always lacking actual proof of the allegation that broadcasting was killing concert-going.

The season began as usual on August 13—as usual, except for the microphone slung above the promenaders. That was the emblem of the change of control and of the beneficial influence which had saved the 'Proms' from Giant Despair. Persons who had hitherto been cold began to have cordial feelings towards the wireless. The fact is, the end of the 'Proms' had been threatened with a most

singular lack of tact and graciousness. Queen's Hall frequenters, who have paid a good deal into the box-office, even if not always quite enough, would be less than human if they were not resentful at the manner and tone of last winter's pronunciamientos. The exceptionally hearty applause given to Sir Henry Wood and his players at the beginning and again (this was the really significant demonstration) at the end of the first concert was to be taken partly as congratulation and thanks to the rescuers. The Queen's Hall Promenades, after all, are too good a thing to be casually drowned like a superfluous puppy.

The opening programme defies description or comment. The weary pen has no ink left for that assembly of popular classics, the most popular of which was Grieg's Pianoforte Concerto, played by M. Arthur de Greef. Enough that it was thoroughly enjoyed by all present, and if not by all who were not present, why, they had only to take up a book instead.

The second concert gave us some good Wagner-playing, notably in an arrangement of part of Scene 1, Act 3, of 'Götterdämmerung.' Mr. Keith Falkner sang some pages of Sachs's music, and much interested us. It is difficult to pretend to be Sachs sans beard and leathern apron and the rest, but Mr. Falkner came in with his notes just at the right place, and he did not try to make more of them than their due. He had, in short, a feeling for the music and for the words. The tone was quiet and musical. There was probably plenty more of it if it had been wanted.

Miss Rachel Morton sang some Isolde music nicely and indeed charmingly, but here more was certainly wanted, more actual voice.

The next night it was, after a Haydn beginning, Mozart all the way. Miss Alice Moxon was dainty but too timid for 'Deh, vieni.' Mr. Aubrey Brain was masterly in a Horn Concerto. Mr. Harry Solloway was rattled (or seemed to be) in his Violin Concerto. Sir Henry was willing to give the music fair time, but he wouldn't agree to the offer. Mr. Heddle Nash had a pretty success with 'Il mio Tesoro'—which means a good deal. Throatiness on that 'cercate' is so much to be expected! This time the dangers were missed. It was all refreshingly free and really elegant. Mr. Nash is an uncommonly good light tenor. We hope he will not, in the common way, go spoil himself by attempting things not meant for him.

The concert on August 17 proved that 1927 is another Bach year. Three 'Brandenburgs,' a Pianoforte Concerto, and many other things were very well performed, and gratefully absorbed. The gratitude, in fact, kept the concert going till eleven, which was overdoing it, from the orchestra's point of view. Mr. Harold Samuel played in the D minor Concerto to everyone's satisfaction. The singers were Miss Elsie Suddaby and Mr. Roy Henderson.

On the 18th there was a mixed programme, a shapeless one indeed. For those who could still bear it, there was Rimsky-Korsakov's glittering 'Scheherazade,' excellently played. Miss Dorothy Howell played the solo in her D minor Pianoforte Concerto—sprawling, good-hearted, school-girlish stuff. Impossible, on the strength of that, to say whether or no the composer has anything in her except industry and a sweet tooth. It was like a literary youngster's imitation of the 'The Idylls of the King.' The singers that night were Miss Clara Serena and Mr. William Anderson, the latter of whom seemed not to have had the advantage of rehearsing his extract from 'Boris.' Both had really fine voices, but neither made the effect of the finest musical finish.

C.

MR. BARBIROLI AND 'THE BARBER OF SEVILLE'

For reasons that are unknown to impresarios and syndicates Mr. John Barbirolli and some members of the B.N.O.C. burst out into opera-giving during what should have been the dog days. They gave 'The Barber of Seville' a run at King's, Hammersmith, for a week from July 25, and at Wimbledon the following week, and they had no reason to complain that the public neglected them. This is no argument in favour of out-of-season opera, because things that are true of 1927 are not true of other years (let us hope). As outdoor occupations were

washed out time after time the public became willing to go anywhere for an evening's amusement; even to opera. Mr. Barbirolli was lucky in his weather. If he was born to be lucky in his ventures we fervently hope he will never again start an opera season in July.

We will be glad of him any time from October to April, for he conducts well, and impresses a nice personal sense of style upon the performances, operatic and otherwise, that take place under him. There was plenty of scope for his talent in the 'Barber,' and he allowed none of its wit and vivacity to escape him. The company on the stage all helped to make a first-class entertainment of the opera. What with Rossini's music, Mr. Frederic Austin's English libretto, and the B.N.O.C.'s production, this was certainly the best musical comedy of the season.

The principal players were Mesdames Miriam Licette (Rosina) and Gladys Parr (Marcellina), Messrs. Heddie Nash (Almaviva), Dennis Noble (Figaro), Percy Heming (Bartolo), and Robert Radford (Basilio).

Competition Festival Record

THE WELSH NATIONAL EISTEDDFOD

The National Eisteddfod undoubtedly suffered somewhat from the geographical position of Holyhead, which is not easily accessible from South Wales, and involves expensive railway journeys, but, as a compensation, additional interest was given by the appearance of a number of competitors, and incidentally winners, from Ireland. In fact, the number of prizes which went to Ireland was the distinguishing feature of the week, as will appear hereafter.

The most interesting incidents of the Eisteddfod were not directly musical. Mr. Caradog Prichard, the young man who was the Crown Poet, protested beforehand that he would not appear on the platform in robes which he considered ridiculous. The Arch Druid replied that the rule making this necessary was not yet in force, but would in future be rigidly adhered to. To the non-Welsh mind it seemed that if the young man did not wish to wear robes he need not have competed, any more than a candidate need sit for a University examination who objects to the graduation ceremony. Mr. Prichard is a journalist.

A picturesque episode on one of the afternoons was the handing of the Insignia of the office of Arch Druid by Elved—in other words, the Rev. Elfed Lewis, of King's Cross, London—to his successor, Pedrog, the Rev. E. O. Williams, of Liverpool. Elved divested himself of his head-dress, placed it on the head of his successor, who sat in the Bardic chair, and also handed to him his historical sceptre, and then sat bare-headed.

The new costumes, which had been designed under the supervision of Captain Crawshay, the Herald Bard, are appropriately Celtic in character, and added a good deal to the picturesqueness of the Gorsedd ceremonies and to those in the pavilion. Mr. Crawshay's reforming zeal is said to be going further. He is anxious, we are told, that he himself and the trumpeters should ride, not walk, in the procession, and that the Druids should be conveyed in proper chariots, not, as at present, in cars or horse-drawn cabs. He is also credited with the desire that the Druids and Bards should abandon the trousers of the 20th century and appear in more appropriate garments (he sets the good example himself); and he objects to the modern flesh-coloured silk stockings as a continuation of the green robes of the Bardesses.

One incident nearly led to an international crisis. Some of the American visitors who were to have been initiated as Bards declined to proceed because an over-zealous official had refused them admission to the Bardic circle; they therefore did not appear when their names were called. It was certainly rough treatment for ladies and gentlemen who had travelled across the Atlantic for the purpose, and the episode should be a warning to stewards and others who magnify their office. In this respect the stewards and door-keepers at Holyhead seemed to err more than any similar body of gentlemen whom I have met in any part of Europe. I hope the authorities at

Treorchy, where the Eisteddfod will be held next year, and at Liverpool, where it will be held in 1929, will take note.

Nothing of any outstanding importance was said by any of the adjudicators, but Prof. Granville Bantock caused considerable surprise by some remarks he made on the subject of Welsh nationalism. He appealed first of all to musicians to cultivate a more modern and less Welsh outlook, which was very wise; but he went on to say that Wales should listen to its Welsh advisers and not pay so much heed to the mere Saxon, which appears contradictory: besides which it sounds strange that the Professor should, so to speak, suggest that Wales should ignore his own music.

The evening concerts were more interesting than usual, and a striking innovation was a performance of Ibsen's 'Pretenders' in a Welsh translation, staged by M. Komisarjevsky, of Moscow. The talent shown by the Welsh performers, especially Mr. Buckingham, who took the part of the wicked Bishop, was remarkable, and there is no doubt that the drama held the audience. The critics have said that it would have been more illuminating if Lord Howard de Walden, who made himself responsible for the performance, had selected 'The Doll's House' or 'Ghosts.'

The first of the musical programmes was miscellaneous and popular. It was distinguished by the first performance of three Welsh Folk-Songs which have been recently collected by Mr. Sam Jones and Mr. R. H. Mellor. These are 'Llanover Reel,' 'Rhif Wyth' (Longways), and 'Square Dance for eight.' The collectors encountered serious difficulties in their work. An old man who was known to be familiar with one of the dances refused to impart his knowledge, because since his giddy youth he has become converted to the idea that dances are the work of the Evil One. His grandchild, however, had remembered how he used to dance and the airs to which he danced in his unregenerate days. The three tunes are quite pleasant and interesting, but one has to confess that to the non-Welsh ear they sounded not in the least Celtic. Nos. 1 and 3 were very English, and the second had a touch of the French character in it. I find that this view is shared by a Welsh expert. The controversy cannot, however, be entered into in this place. The arrangement of the small orchestra was distinctly effective, but the dancing by boys and girls from the Holyhead Secondary Schools seemed to me much too sophisticated, and not in the least suggestive of the merry-making of the peasantry.

At the concert on Wednesday evening, Handel's 'Samson' was performed under Mr. W. Matthews Williams, of Chester, who had trained the excellent Eisteddfod choir to a high pitch of perfection. Indeed the singing of the choir to some extent compensated the patriotic Welshmen for the loss of the choral prizes. The orchestra was the Akeroyd Liverpool Symphony Orchestra, and the soloists Mesdames Gwladys Naish and Margaret Balfour, Messrs. Tudor Davies and Horace Stevens. The whole performance had great spirit and vitality.

The concert on the following evening was partly in the nature of a Beethoven celebration, and the orchestra was conducted by Mr. E. T. Davies. The programme included 'Creation's Hymn,' the fifth Symphony, and the Choral Fantasia, which, perhaps, it would have been kinder to Beethoven's memory not to have included. Mr. Ifor Thomas also sang 'Adelaide' in a somewhat too modern style. At the same concert a 'Legend for Orchestra,' by Josef Holbrooke, was given its first performance. The piece is nothing more than a meditation on the Welsh folk-tune 'Morfa Rhuddlan,' which is also employed in 'The Children of Don.' Except for one climax, it is in a sombre vein, and is more restrained and less eccentric than most of Holbrooke's later work. On that evening, too, Prof. Bantock conducted the 'Pibroch' and 'March,' scored for wood-wind only, from the incidental music to 'Macbeth,' which was composed for Miss Sybil Thorndike's performance last Christmas.

The principal feature of the last concert on the Friday was 'Dafydd ap Gwilym,' written about twenty years ago by the late Harry Evans. It is a suave and melodious work which might have belonged to the late 'seventies

or 'eighties of the last century, and is very popular in Wales, which has a tender corner in its heart for a poet-hero who was rather a naughty young man. The conductor stood, like the one in the 'History of a Soldier,' on an upended soap box, but in this case there was no symbolical meaning involved.

As already stated, the outstanding feature of the competitions was the long series of victories scored by Ireland. The principal choral competition attracted only three entries—from Doncaster, Dublin, and Hereford respectively. The three test-pieces were 'As Vesta was from Latmos Hill descending,' 'The Phantom Caravan,' and 'Come, ye daughters' (from the 'St. Mathew' Passion). The competition was marked by a curious incident; Miss Culwick, the conductor of the Dublin choir, stopped her singers after they had sung about fifteen bars of the second piece, and began again. Apparently this contingency is not provided for in the rules, and the adjudicator, Sir Richard Terry, said that no notice had been taken of it in allotting the marks. The second choir lodged a protest, which was, however, rejected by the Emergency Committee, a meeting of which was called in the course of the evening. It was argued that the Dublin choir should have been disqualified. The question will no doubt be threshed out fully in the press and elsewhere in the course of the next few months, and it would be advisable that some formal ruling should be given to provide for a similar occurrence. The three pieces afforded a keen test of the abilities of the choirs, the second being a good exercise in choral effects, the complicated part-singing of the first and the deep feeling of the last trying the singers' higher powers. The way in which the winning choir sang the antiphonal parts was singularly effective. In the end the first prize went to Dublin and the second to Hereford Harmonic Society, conducted by Mr. Hubert Hampton. Miss Culwick is the daughter of the late Dr. Culwick, who founded the Dublin choir, some fifty years ago, and she has brought it to a high standard.

The second choral competition for a choir of less than a hundred voices also had three entries, namely, the Phibsborough Musical Society, the Brymbo District Choral Society, and the Birkenhead Welsh Choral Society, and the test-pieces were 'How sleep the brave,' 'While the bright sun,' and 'The Challenge of Thor.' Here, too, were three well-contrasted pieces. The first is soft and melancholy, the second is a good specimen of elaborate part-writing, and the manly strength and martial vigour of the third are inspiring. The Brymbo choir won, with Phibsborough, which is near Dublin, a good second. The winning choir gave a sound but not distinguished performance of the first piece, but won its laurels chiefly by the clearness of its part-singing in the second and its electric vigour in the third. Its volume of tone was splendid.

In the chief male-voice choir competition the test-pieces were 'Ho, who comes here,' 'The Treasures of the Deep,' and 'The War Song of the Saracens,' and the competitors were the Scunthorpe Male-Voice Choir, of Lancashire, the Caernarvon Male-Voice Choir, and the Co-Operative Wholesale Society Male-Voice Choir, from Manchester. In this competition the level was high and the contest close. The prize went to Manchester, with Scunthorpe a good second. Dr. Bantock, the adjudicator, said that the winning choir had fallen into the error of making the first piece too bellicose, instead of a picture of jollity. All three choirs found that the second piece presented small difficulty; the vigorous interpretation of the third piece by the winning choir brought down the house. It is interesting to note that, whereas the winning choir obtained only ninety-two marks for the singing of the first piece, ninety-eight were awarded to Scunthorpe.

To sum up, though we had during the week no choral performance of the magnificent quality which the Eisteddfod sometimes shows, the standard on the whole was good. The admirable work done by the Eisteddfod choir should prove, too, that Wales need not fear any degeneration of its chorists. The large children's choir, also, considering its size (about nine hundred), and the fact that it had only one combined rehearsal, proved that the future is safe.

There is a long series of Irish victories to be recorded in the solo tests. The principal pianoforte solo was won by

Miss Eileen Braid, of Dublin; the test-pieces being Prelude and Fugue in G sharp minor, No. 18, Book 1, Bach; 'Jeux d'Eau,' Ravel; and 'Seguidillas,' from 'Chants d'Espagne,' Op. 232, No. 5, Albeniz. The judge specially commended Miss Braid's artistic style. The viola solo, the quartet (Dvorák, Op. 51), and the pianoforte trio (Hurlstone) were also won by parties from Dublin.

It is unusual in a Welsh Eisteddfod to be able to give praise to an instrumentalist, but the performance of Mozart's Violin Concerto in E, by Miss Heale, was of outstanding excellence both technically and interpretatively.

The competitions in vocal solos were all interesting, and the committee is to be praised for including such things as one of Sachs's Monologues and Bax's 'Green grow the rushes, O!' The mezzo-soprano prize was won by Madame Gomer Lewis, of St. Athan, Cardiff, who also won the sight-reading prize. Her singing suggested that she has a good future on the concert platform. I was also much pleased with Mr. Uriel Rees, of Morriston, who sang Bax's song not only with excellent voice but with a keen sense of interpretation and no little humour.

ALFRED KALISCH.

BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

The Annual General Meeting and Conference will take place at Bath on September 30-October 3. As usual, a very attractive fixture list has been arranged—civic reception and dance, exhibition of 18th-century music, public dinner, and madrigals, a visit to Wells Cathedral, hymn festival conducted by Mr. Geoffrey Shaw, lecture by Sir Walford Davies, a sight-seeing round, in addition to the usual meetings and discussions. Intending visitors should write promptly to Mr. Fairfax Jones (3, Central Buildings, S.W.1) for full particulars as to time-table, tickets, hotel accommodation, &c.

Music in the Provinces

BANBURY.—On July 16 the combined choirs of Banbury Co-operative Society and Hook Norton Choral Society performed 'A Tale of Old Japan,' under the direction of Mr. Herbert Long, with four singers from the Royal College of Music in the solo parts.

BOURNEMOUTH.—Sir Dan Godfrey's recent programmes at the Winter Gardens have included Schubert's Symphony in C, German's 'Theme and six Diversions,' Franck's 'Les Djinns,' and Elgar's Violin Concerto.

BRADFORD.—The second Bradford Festival of chamber music will be held at Queen's Hall on October 4-5. There will be four concerts, in which the following artists will take part: the Virtuoso String Quartet, William Murdoch and Arnold Bax (pianoforte), Gwendolen Mason (harp), Leon Goossens (oboe), Charles Draper (clarinet), E. Hinchliff (bassoon), Aubrey Brain (horn), and Claude Hobday (double-bass). The programmes include Mozart's Pianoforte, Clarinet and Viola Trio, Schubert's Octet, Julius Harrison's Prelude Music for harp and strings, Brahms's Horn Trio, Caplet's 'The Masque of the Red Death,' for harp and strings, Ireland's second Trio, McEwen's E flat Quartet, Poulenc's Trio for oboe, bassoon, and pianoforte, Bridge's Quartet in E minor, and Bax's Pianoforte Quintet.

ROCHDALE.—The Male-Voice Choir gave an excellent programme at Falinga Park on Sunday, July 24. It included Benet's 'Sing out, ye nymphs,' Franck's 'Hymne,' Reger's 'Bright through the window,' Coleridge-Taylor's 'O who will worship the great god Pan?' and Elgar's 'The Herald.'

WOKING.—Mr. Patrick White has retired from the position of conductor to the Woking Musical Society, which he has held for thirty years.

The London Choral Society's programme for the season includes Walford Davies's 'Everyman,' Franck's 'Beatitudes,' and Elgar's 'Caractacus.'

Music in Wales

ABERYSTWYTH.—On July 21 a junior orchestral concert was given by the pupils of the violin classes established by the National Council of Music. The programme included Schubert's 'Marche Militaire,' movements from Purcell's Suite in C major, arranged by Hurlstone, and the Minuet and Finale from Haydn's 'Oxford' Symphony. Mr. Kenneth Harding conducted these and other numbers, and small parties played several trio movements by Frank Bridge, and quintet movements by Stanley and Boyce. A number of Welsh folk-songs were very well sung by Miss Evelyn L. Jones.

CARDIFF.—Progress is being made with the plan for establishing a national orchestra, which will be playing almost daily during a large part of the year in the National Museum or the City Hall at varying times, so as to render the performances accessible to all. The arrangement is made possible by the co-operation of the B.B.C., the National Council of Music, the Council of the National Museum, and the Civic Authorities.—In connection with the Beethoven Centenary commemoration a lecture-recital was given at Splotland Girls' School by Miss Catherine Lowrie, and essays were written by the scholars. Prizes offered by the Centennial Committee in London were awarded to three of the pupils.

CARMARTHEN.—The annual West Wales Musical Festival, which was started three years ago, will take place at St. Peter's Church, Carmarthen, on September 15, 16, and 18. Choral works include 'The Messiah,' 'A Stronghold Sure,' 'Hear my Prayer,' 'For the Fallen' (Elgar), and 'The Last Post' (Stanford). Schubert's 'Unfinished' Symphony and the second movement from Beethoven's C minor will also be given. The conductor is Mr. J. Charles Williams (organist of St. Peter's), the organist, Mr. Marshall Sowry (organist of St. Matthew's, Cheltenham), and the leader of the orchestra Mr. Leonard Busfield. Among the supporters are the Mayor and Corporation of Carmarthen and the Lord Lieutenant of the county.

NEWPORT (Mon.).—It is proposed that Welsh folk-dances shall be revived by the newly-formed branch of the English Folk-Dance Society of Monmouthshire. Some of these old dances were produced at the National Eisteddfod at Holyhead, and roused considerable interest.

NEWTOWN (Mont.).—On July 21 the Newtown District Elementary Schools' third annual children's musical Festival took place, when a choir of about a thousand children and a juvenile orchestra gave a programme conducted by Mr. Bumford Griffiths and Miss Dylis Lodwick. Orchestral items included Schubert's 'Marche Militaire,' Beethoven's Minuet in G, and Edward German's 'Shepherd's Dance.' The choral items were Mendelssohn's 'The Maybells and the Flowers,' Schubert's 'Who is Sylvia?' Sullivan's 'The long day closes,' and a wide selection of songs and nursery rhymes, with and without orchestral accompaniment. Instrumental solos were also given by the young players.

Music in Ireland

DUBLIN.—During the week July 18-23, at the Gaiety Theatre, the Russian dancer, Lydia Kyasht, proved an enormous attraction, exhibiting rare versatility and terpsichorean powers. Suitable music was provided by the Balalaika Orchestra, under the direction of M. Nicholas Medvidoff.—John McCormack gave two delightful recitals at the Theatre Royal on July 31 and August 7, the former being in aid of the St. Vincent de Paul Society. Bumper houses rewarded his efforts.—La Scala has been rechristened 'The Capitol,' and was opened under new management on August 1; Major Bell is the proprietor, Mr. T. C. Reddin general manager, and Mr. Alexander C. Fryer orchestral director.—Music-lovers at Dublin were genuinely delighted at the dual victory of Miss Culwick's

choir at the Welsh National Eisteddfod on August 3. It is the first time in the history of the Eisteddfod that an Irish choir has won the blue ribbon of the choral competitions. Miss Culwick's Ladies' Choir also won the Ladies' Choirs class. In addition, Phibsboro' Musical Society (Dublin) was awarded second place for the choral competition for choirs limited to a hundred voices.

Musical Notes from Abroad

THE DONAUESCHINGEN FESTIVAL AT BADEN-BADEN

In music times are changing, and places are changing with them. Among those who were accustomed to visit in summer-time the idyllic little town of Donaueschingen—where, since 1921, Prince Egon of Fuerstenberg held it his noble duty to receive young musicians as his guests, and to be the patron of their music—none thought that one day the scene of these Festivals should be transferred to another place: so closely connected they seemed to be with this town, its inhabitants, and the prince himself.

In 1927, however, when Prince Egon had found that the fulfilment of his scheme cost him more money than he ever thought of spending for the good of modern music, it became necessary to choose another place for the Festival. This was found at Baden-Baden, the world-renowned watering place, endowed with a great musical tradition and with a bürgermeister desirous of maintaining, and ready to take up, the inheritance of Donaueschingen. The Festival took place here during July 15-18.

Of course, the change of scene was not made without reaction upon the character of the Festival. First of all, it attracted more visitors than before; then it was planned on a broader basis than in past years. Though modern chamber music remained the kernel of the performances, much space was assigned to what one cannot help calling the commercial side of modern music—e.g., the cult of the film; and some one-Act operas, especially commissioned for the occasion, showed that, in the opinion of the young composers, opera can no longer be taken seriously, but offered the best possible material for all kinds of levity.

The negative side of the Festival, I am sorry to say, was so strong that it would not be worth while to mention all the single works performed: for even a Pianoforte Sonata such as Béla Bartók's, played by the composer himself, proved that his one-sidedness, excluding as it does all that is agreeable in music, leads him far away from what intelligent music-lovers appreciate. Not even his mastership can atone for lack of colour in a music that boasts its affinity with the people.

On the other hand, there was a String Quartet by the young Czechian composer, Bohuslav Martiní, which, though not extravagantly modern, made many friends by its freshness of invention as well as by its craftsmanship. There was in it the spirit of the Bohemian race, something of Smetana, though in more modern sense. But in chamber music the zenith was reached in the Allegro Misterioso of a Lyrical Suite by Alban Berg. It occupied a quarter of an hour in which the audience was reminded of the best moments in the opera 'Wozzeck,' by the same composer. Never before had the Tristanian element in music been brought to so new a realisation as in this work, which seemed to explore the last mysteries of expression. It was on this occasion that the Viennese Quartet, in interpreting all the fine shades of *pianissimo*, proved itself to be one of the best chamber music combinations in the world. The rest of the Suite is more conventional, in the Schönbergian sense of the term.

Paul Hindemith, who was discovered at Donaueschingen, remains, under the direction of Heinrich Burkard, the most active musician at Baden-Baden. He is enthusiastic over music for mechanical piano and organ, the expressive faculty of which, however, is practically nil. And Ernst Toch, that all-too-clever composer, in a study for mechanical organ makes this instrument as swift as an airship.

The problem of parodistic opera had called forth Ernst Toch, Darius Milhaud, Kurt Weill, and Paul Hindemith,

all of whom revealed characteristic differences in tackling their job—which was decidedly to the good, though, of course, not all proved equal to their task. Kurt Weill, however, showed himself to be the most daring. His sung play, 'Mahagonny,' may offend good taste, but it is the best Americanisation of opera, which is to say that it is redolent of the spirit of the cabaret, the bar, and so on, rather than of any serious ideas of music. Some hearers protested against it, but that was just what Weill eagerly desired.

ADOLF WEISSMANN.

Obituary

We regret to record the following deaths:

JOSEPH O'MARA, at Dublin, on August 5. Born at Limerick, on July 10, 1865, he studied under John F. Murray (1883-85), and sang in the choir of Limerick Cathedral (1886-88), finishing his musical studies at Milan, under Perini and Moretti, with occasional lessons from Edwin Holland. He made his London début as Ivanhoe, at the Royal English Opera House, on February 4, 1891, and sang for Sir Augustus Harris in 1893-95. He created the part of Mike Murphy in Stanford's 'Shamus O'Brien' (March 2, 1896), and made successful tours of America in 1896, 1897, and 1898. From 1902 to 1910 he was a member of the Moody-Manners Opera Company, and appeared in no fewer than sixty-seven works. In 1912 he formed his own opera company, and remained with it until his retirement, on March 8, 1926, his last appearance being in 'Lohengrin' at the Gaiety Theatre, Dublin.

ROLAND ROGERS, in his eightieth year. He was appointed organist of St. John's, Wolverhampton, when only fifteen, going five years later to Tettenhall Parish Church. He obtained the degree of Mus. Doc., Oxon., at a very early age. In 1872 he became organist of Bangor Cathedral, where he quickly raised the choral standard to a high level. He did much for choralism in Wales, conducting the famous Penrhyn Choir (consisting chiefly of quarrymen and their wives), which took premier honours year after year at the Welsh National Eisteddfod; and he was in great request as an adjudicator throughout England as well as Wales. Dr. Rogers resigned from Bangor Cathedral in 1891, but resumed the post again fifteen years later, and held it till his death.

THOMAS HAIGH, at Sydney, N.S.W., where he went in March last to take up the posts of organist at St. Andrew's Cathedral, professor at the Conservatorium, and conductor of the Madrigal Society. A Mus. Doc., Dunelm., F.R.C.O., and A.R.C.M., he was a busy teacher and examiner, having travelled in the latter capacity round the world five times on behalf of the Associated Board. For many years he was organist of Ramsgate Parish Church.

STEPHEN MALCOLM BOYLE, at Windsor, on July 23, aged fifty-five. A native of Romsey, he sang as a treble in the Abbey there, and was appointed a lay-clerk at St. George's Chapel, Windsor Castle, in 1896. He had a fine tenor voice, and sang at many important Royal functions.

DYFED LEWIS, at Swansea, aged seventy-five. In his youth he was the winner of the tenor solo class at three successive Welsh National Festivals, and became a professional singer on the advice of Patti and Benedict.

JOHN HUGHES JOHNSON, at Ottawa, where he was organist and choirmaster at Christchurch Cathedral. He was a native of Birmingham.

LAWRENCE FRYER, at Herne Bay, on July 17. For some years he was assistant vicar-choral at St. Paul's Cathedral.

Miscellaneous

Royal Christchurch Musical Society, New Zealand, recently gave a concert performance of 'Faust' under Mr. T. Vernon Griffiths, its new conductor. Mr. Griffiths, a Cambridge Mus. Bac., went to New Zealand as lecturer on Music in Schools under the Education Board.

Musicians will be glad to hear that Messrs. Blackie will publish shortly a volume compiled from Burney's 'Journals.' The selection is mainly from the more intimate portions, and has been made by Mr. Cedric Glover. Although Burney has been a fruitful field for the musical historian, no English edition of his work has been published since the 18th century. The volume will therefore have much of the attraction of novelty. It will be entitled 'Dr. Charles Burney's Continental Travels, 1770-1772.'

The Mendelssohn Scholarship, which was thrown open to competition in the spring of this year, has been awarded to Mr. Godfrey Sampson, of Vicarage House, New Beckenham, Kent. Mr. Sampson, who is twenty-five years of age, received his musical education at the Royal Academy of Music, where he studied composition under Mr. Benjamin Dale. The work of Mr. Robert Milford, who was placed second in order of merit among the twenty candidates, was highly commended by the Committee.

A series of twenty-four University Extension Lectures on 18th-Century Music and the Development of Song will be given by Miss Elsa West at Morley College, 61, Westminster Bridge Road, on Fridays at 7.30, beginning on September 30.

Barclay's Bank Musical Society announces the first performance in London of Dr. Thomas Wood's 'Master Manners.'

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

F. S. W.—Joseph Marie Erb is a French composer, born at Strasburg on October 23, 1860. He was a pupil at the Niedermayer School, and later studied under Widor. He is (or was until very recently) Professor of organ and composition at Strasburg Conservatoire, and organist at the Church of St. Jean in that town. His compositions include organ sonatas and suites, motets and masses, four operas, symphonic poems for orchestra, &c.—Francis Lucien Joseph Thomé was born at Mauritius on October 18, 1850, but came as a child to Paris, where he studied at the Conservatoire under Marmontel and Duprat. He became well known as a composer of small works, and was a successful teacher. He wrote a good deal for the stage, but is known to-day chiefly by such trifles as 'Simple aveu,' originally written for pianoforte. He died on November 16, 1909.—Anton Strelezky was the pen-name of an Englishman named Burnand, born at Croydon, in 1859; he died in 1907. He studied at Leipzig with Clara Schumann; toured the U.S.A.; and wrote a great number of songs and pianoforte pieces, the latter largely for teaching purposes.—Arnold Sartorio was born at Frankfort on March 30, 1853; he composed also under the names of Devrient and Durand. He is author of a 'Modern Method for Pianoforte,' and has also written much light music for the instrument. (We do not undertake to supply biographical sketches, but give the above, as information concerning two of the composers is not easily accessible.)

T. A.—It is impossible to express an opinion as to your prospects as a vocalist without hearing you sing. If your voice is all your friends say it is, and if you can give really good performances of Bach and standard operatic arias, you ought to have no difficulty in securing engagements later. At present you are young and inexperienced. The first drawback soon removes itself; the second you should attend to by joining a good amateur operatic company, prepared to start in the chorus. Take every opportunity also of singing at concerts, counting the experience gained as ample payment. A little later apply to the nearest B.B.C. station for a trial. Work with a professional opera company ought to be possible in a few years, if you study hard in the meantime, developing musicianship as well as voice. Become a good pianist and sight-reader, and don't forget the importance of general culture.

G. W. (Dublin).—Yes, it is unfortunately the case that many music publishers, in negotiating for the copyright of a song, will ask the composer to pay ten or twenty pounds towards the production of it. Have nothing to do with them. If they believe that the song is likely to be profitable, let them put their money into it as a speculation. You have put brains and time into it as a speculation on your part, so you stand equal. The profits can then be shared by their paying you a royalty. That you should be asked to put money and brains and time into the song is not reasonable. If the publishers believe that the song is no good, they can say so. You can then, if you still believe in it, publish and advertise it entirely at your own expense, retain the copyright, use the publishers as a printing and distributing firm, and keep all the profits, barring their fees as agents. It is not unknown for small and ephemeral publishing firms to collect a good deal of money from the unwary in the way you describe, as 'contribution towards expenses,' and then disappear with it.

SIGMA (Doncaster).—The tune 'A Mighty Fortress,' in Sankey & Moody, is that generally known as 'Ein feste Burg,' and used by Bach in the Cantata of that name, generally entitled 'A Stronghold Sure' in English editions. The words are by Luther, and are a metrical version of Psalm 46 ('God is our hope and strength'). The tune seems to have made its first appearance about 1538, in a collection called 'Psalmten und geistliche Lieder' ('Psalms and Spiritual Songs'), and is ascribed to Luther. The view now held, however, is that he adapted, rather than composed it, the various phrases being drawn, with slight modifications, from the 'Credo' of the Mass usually known as 'Missa de Angelis.' The best English version of the text is probably the rugged translation of Thomas Carlyle, which you will find in the 'English Hymnal.'

MINIM.—(1.) There are no German 'titles' (or numbers) to the sections of the 'St. Matthew' Passion; those given in the English edition are inserted at the top of each section for convenience in referring to them. The German words of the numbers you mention begin as follows: No. 25, 'O Schmerz! hier zittert das gequälte Herz'; No. 26, 'Ich will bei meinem Jesu wachen'; No. 78, 'Wir setzen uns mit Tränen nieder.' (2.) Quarter-tones have as yet no official notation. Each composer who uses them invents his own, so far as we know. You might ask Mr. J. H. Foulds, the composer of the 'World Requiem' (59, Abbey Road, N.W.8) what system he uses.

C. L. P.—A complete answer to your question would involve a history of notation. You must be content to be told that the stave originally consisted of eleven lines. This was known as 'the great stave.' Our present pair of five-lined staves is simply the great stave divided, the blank in the middle being filled by the ledger line on which C occurs. Hence its name, 'middle C.' We do not understand your suggestion that the octaves above and below this C should be called A! The name of the lowest note on the keyboard is not a factor, because although it is now usually A, it was formerly C, and probably other notes as well.

TWENTY-THREE YEARS A SUBSCRIBER.—You ask for modern works for two violins and pianoforte. Try any of the following: Drdla, Op. 98, Books 1, 2, and 3, each containing two pieces; Juon, Op. 9, Six Silhouettes, Series I., Books 1 and 2; Ditto, Op. 43, Series II., Books 3 and 4; Kotek, Op. 5, Six Morceaux Caractéristiques, Books 1 and 2; R. Hansen, Op. 3, Three Fantasias; Sarasate, Op. 33, 'Navarra'; Milhaud, Sonata; Bonnay, 'L'Espérance'; Laporte, Barcarolle and Serenata. All these may be obtained from Novello.

VOX.—With two pianists as a substitute for an orchestra, you might undertake one of the following: 'The Ancient Mariner' (Barnett), 'The Song of Destiny' (Brahms), 'Hiawatha's Wedding Feast' (Coleridge-Taylor), 'The Banner of St. George' and 'The Light of Life' (Elgar), 'Acis and Galatea' (Handel), 'Blest Pair of Sirens' (Parry), 'The Revenge' (Stanford), and almost any Bach Cantata that does not contain a solo with an obbligato that essentially calls for the right instrument.

CHORAL SYMPHONY (Chesterfield).—The book you require is 'Beethoven's Ninth Symphony,' by Donald Francis Tovey, published by Paterson, Sons & Co., Edinburgh, at 2s. There are analyses of the work in 'Beethoven's Symphonies Described and Analysed,' by Edwin Evans, senr., and in Berlioz's book on the Symphonies; both books are published by William Reeves. You will of course have read Grove's 'Beethoven and his Nine Symphonies' (Novello).

INTERESTED.—Beethoven's Sonatas (we presume that you mean the Pianoforte Sonatas) are analysed in C. Egerton Lowe's 'Beethoven's Sonatas' (Novello, 4s.), and in books by Behrend and Elterlein, both published by William Reeves. The 'Musical Pilgrim' Series of handbooks (Oxford University Press) contain a volume by A. Forbes Milne dealing with five of the Sonatas, and a further volume dealing with seven more is soon to be published.

ANXIOUS.—(1.) For particulars as to membership of the Musicians' Union write to the Secretary of the nearest branch. (2.) We doubt if the diploma you name—or, indeed, any diploma—would be of much help in obtaining a post as cinema pianist. Perhaps the British Screen Music Society, Westville, Babbacombe, Torquay, Devon, might be able to advise you. It would probably be worth your while to become a member.

F. M.—We cannot give a list of 'electric-pumped' organs in London, preferably near the East End. Most London organs are now equipped with automatic blowing. The privilege of practising on a church organ is usually confined to the organist and his pupils, so we fear your prospects are slender unless you number amongst your 'pals' a local organist or incumbent.

TRIO.—We have discovered no volume of Trios for pianoforte, violin and violoncello suitable for beginners. The following may be had separately: Sitt, Op. 63, 'Two easy Trios,' 2s. 6d. each; Berens, Op. 95, 'Three easy Trios,' 2s. each; Hofmann, Op. 115, 'Three easy Trios,' 2s. 6d. each; and easy Trios by Brunnen, Wohlfahrt, and Säckling.

OBOIST.—You need have no fear that the saxophone will displace the oboe in orchestral music. If you are a good oboist your chances of employment should be very fair. Your instrument is indispensable so far as the bulk of standard orchestral music is concerned. Only in dance and restaurant bands is its gentle voice unappreciated.

E. M. B.—Settings of the Communion Service for female voices (s.s.a.) are not plentiful. As you have the two Rheinberger examples, send to Novello's for copies of Prendergast in E minor and Luard-Selby in E flat (the latter is short and largely in unison).

BACH MOTETS (Newport).—Send the book to Harold Reeves, 210, Shaftesbury Avenue, W.1, for his estimate of its value.

C. H. E.—We know of no simplified version of Liszt's first Hungarian Rhapsody. Can a reader oblige?

J. L. P. (Withington).—Caruso died on August 2, 1921.

Several correspondents ask for information as to the way to set about obtaining a post as music master in a school abroad. Can a reader tell them? We can't. One of the writers tells us that the usual educational agents could do nothing but refer him to us. We can hardly believe there is no organization for dealing with vacancies of the kind, so perhaps this paragraph may bring information which may be filed.

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